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THE MADRIGAL SOCIETY offers **TWO PRIZES**, being the "Molineux Prize" of Ten Pounds, and the "Society's Prize" of Five Pounds, for the best and second best **APPROVED MADRIGALS** in not less than four nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the Madrigal of the seventeenth century, by Bennet, Wilbye, Weelkes, Marenzio, and others, and to consist of independent part-writing, in figure or imitation; therefore a mere part-song or melody harmonised will be inadmissible. The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before September 15, 1883, each composition having a device or motto affixed thereto, with the composer's name in a sealed envelope bearing a corresponding mark. The award of the judges will be made known at the first meeting of the Society for the ensuing season, in November, 1883.

J. EDWARD STREET, Hon. Sec.

ROYAL ALBERT HALL, June 13; ST. JAMES'S HALL, May 23.
Subscription Concerts.

MR. and MADAME EDWYN FRITH'S CONCERT PARTY (under Royal Patronage) will appear as above, and has appeared at St. James's Hall several times this season with complete success. Now booking dates for Summer and Winter tours (share or certainty). Programme includes protected opera selections by special permission, great attraction. Artists (any branch) can appear as at top on payment of a Subscription; value returned fourfold in tickets. Vacancies and free appearances for Resident and other Vocal Pupils. Terms moderate. Netherwood Road, London, W.

MISS ELLIS WALTON will give an **EVENING CONCERT** at the Cavendish Rooms, Mortimer Street, W., on **WEDNESDAY, May 30**. Artists: Misses Emilie Lloyd, Jeanie Rosse, Clara Myers, Henden-Warde, Ellis Walton, and Madame Osborne Williams; Messrs. Dyved Lewis, John F. Probert, John Cross, and Mr. Quatremaire. Violin: Mlle. Bertha Broussil. Piano: Messrs. F. Sewell Southgate and Osborne Williams. Tickets of Messrs. Novello, Messrs. Cramer, and of Miss Ellis Walton, 19, Gordon Street, Gordon Square, W.C.

MR. EDMUND ROGERS will give a **CONCERT** at Steinway Hall, on **THURSDAY, May 24**, when his humorous Cantatas, **BEAUTY** and **THE BEAST** and **BLUE BEARD** will be performed. Artists: Miss Adela Vernon, Miss Winthrop, Mr. Henry Taylor and Mr. Frederic Penna. Accompanist, Mr. C. T. Corke. Conductor, Mr. Edmund Rogers, 4, Melrose Gardens, West Kensington Park, W.

COLLEGE of ORGANISTS.—TUESDAY, May 1, "Counterpoint," H. J. STARK, Esq., Mus. Bac.; **TUESDAY, June 5**, "Some Musical Ethics and Analogies," H. C. BANISTER, Esq.; **TUESDAY, July 3**, A Paper by F. J. SAWYER, Esq., Mus. Bac. N.B.—The above meetings will take place at the Neumeyer Hall, Hart Street, Bloomsbury, at 8 o'clock each evening. The Midsummer Examinations will be held on July 10 and 11 for Associateship, and on July 12 for Fellowship. E. H. TURPIN, Hon. Sec.
95, Great Russell Street, Bloomsbury, W.C.

MUSICAL ASSOCIATION, 27, Harley Street, W.
On **MONDAY, May 7**, at 5 o'clock, a Paper will be read by **STEPHEN S. STRATTON, Esq.**, on "Woman in relation to Musical Art." JAMES HIGGS, Hon. Sec.
9, Torrington Square, W.C.

MRS. W. H. MONK earnestly INVITES the AID of kind friends towards placing in Schools and Asylums the bright intelligent Orphan Children of a late clever Organist, who was Blind. He was a pupil of Dr. W. H. Monk, who procured for him the post of Organist at Heydour, in Lincolnshire, where for fourteen years he was highly respected. In November, 1881, he died suddenly, leaving a widow and five very young children with no provision whatever, nor any relation to help them. The sad widow has been nobly striving to support herself and her fatherless little ones by daily teaching, but can earn only a scanty pittance quite inadequate even for her own maintenance.

Mrs. Monk will be very grateful to the Governors of the "Wanstead Infant Orphan Asylum" for help to gain the May Election, which will be the third application for "Percy Edward Craxford," aged five years.
Glebe Field, Stoke Newington, N.

SOPRANOS (two Ladies) and a TENOR REQUIRED for St. John's Wood Presbyterian Church. Salary £15 each. Duties: Two Sunday services and weekly rehearsal for part of the year. Must have good strong voices. Apply, by letter, to F. G. Edwards, Esq., 49, Clifton Hill, N.W.

ALTO WANTED for City Church. Salary, £10 per annum. Address, G. Coker, 39, Beaumont Square, London.

KING'S COLLEGE, Cambridge.—Choristers.—There will be an **EXAMINATION** on **TUESDAY, July 10**, for at least **FOUR CHORISTERSHIPS**. The Choristers receive a classical education, and are lodged and boarded by the College. Candidates between nine and eleven years of age preferred. Applications to be addressed to the Junior Dean, King's College, Cambridge, before June 20.

KING'S COLLEGE, Cambridge.—A CHORAL SCHOLARSHIP (for a Tenor voice) value £90 a year for three years, will be offered for competition at this College on July 11, 1883, among candidates under twenty-five years of age. Besides proficiency in music a knowledge of elementary classics and mathematics will be required. Further information will be given by the Senior Dean, King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than June 12.

KING'S COLLEGE SCHOOL.—CHORAL EXHIBITIONERS.—Applications for **THREE EXHIBITIONERS** to be sent in before May 5. For particulars apply to J. W. Cunningham, Secretary.

SINGING.—WANTED two Young Ladies with fine **SOPRANO VOICES** for a provincial tour. Address, with full particulars, stating qualifications to the Secretary, 98, High Street, Kensington, W.

ALTO.—A Gentleman used to Cathedral service requires an **APPOINTMENT** in a London church as **LEADING ALTO**. For terms, &c., apply to 1767, care of Mr. Sell, 167, Fleet Street, E.C.

ALTO and TENOR VOICES (good readers) **REQUIRED** for West End Church Choir. Full Choral Service, Oratorios, &c. One weekly practice and two services on Sunday. £8 per annum. Apply, Mus. Bac., Oxon., 180, Brompton Road, S.W.

BASS VOICE WANTED (not Baritone) for the Choir of Bedford Chapel, Bloomsbury. Must read fairly at sight. Stipend, £10. Address the Organist, stating experience.

MEN'S VOICES WANTED for the Voluntary Choir of St. John's, Red Lion Square. There are also vacancies for amateurs to assist in Orchestral Services on first Sunday in each month. Apply to Organist after services, or, to C. J. Viner, 20, Fisher Street, W.C.

WANTED, for the Voluntary Choir of St. Andrew's, Westminster, **TWO TENORS and BASSES**. Apply to Organist, at 279, Vauxhall Bridge Road, after 6.30 p.m.

A YOUNG GENTLEMAN (16) wishes a Resident **MUSICAL APPOINTMENT**. Very good Pianist, Accompanist, and Reader. Knowledge of Bookkeeping. Nominal salary if time be given for practice. Address, F. C. S., Post-office, Hendon, N.W.

A LADY STUDENT, R.A.M. having taken highest honours, desires **ENGAGEMENT** in **SCHOOL or COLLEGE**. Pianoforte, Harmony, Singing, and Organ. G. A. W., Parnell's Library, 63, Southampton Row, W.C.

TO PROFESSORS.—A Young Lady, pupil of first-class masters, and with good experience in teaching, OFFERS her **ASSISTANCE** with juniors, or in a warehouse in return for a comfortable home and advanced lessons. Considered good Pianist and has a knowledge of the Organ. Good reference. T. P., 4, St. Peter Street, St. Albans, Herts.

ORGANIST and CHOIRMASTER WANTED for Craven Hill Congregational Church, Bayswater. Two Sunday and one week-day services. Salary commencing at £30. Applications (by letter only), with copies of testimonials, to be sent before May 15, to Alfred G. Williams, 21, Queen's Road, Bayswater, W.

ORGANIST and CHOIRMASTER WANTED for St. John's Church, Ballinasloe. Stipend, £50 per annum. A good opening in the town and neighbourhood for a man who can teach Pianoforte and Singing. Application with references may be made to Rev. Doctor Tibbs, St. John's Rectory, Ballinasloe.

ORGANIST and CHOIRMASTER WANTED immediately for Holy Trinity Church, Rugby. Surpliced choir. Daily choral evensong. Salary £80. Advantages for tuition. Regular communicant. Address, with testimonials, on or before May 5, The Rector, Rugby.

ORGANIST desires **ENGAGEMENT**. London or within twenty miles. Excellent testimonials. Address, Tuba, Mr. W. Abbott's, Eastcheap, London.

PROFESSIONAL NOTICES.

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Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS E. A. BLACKBURN (Soprano).

For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS FRASER BRUNNER (Soprano Vocalist).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St., or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MISS FANNY CHATFIELD (Soprano)

(Pupil of Dr. Hiller, Signor Marchesi, A. Randegger, Esq., and Sir Julius Benedict). For Oratorios, Concerts, Lessons, &c., address, 8, Silchester Road, St. Leonard's-on-Sea; or care of London Music Publishing Company, 180, Oxford Street, W.

MISS EMILIE CONYNGHAM (Soprano)

Pupil of Mr. Lansdowne Cottell (London Conservatoire of Music). "A voice of more than average excellence, and ability beyond common."—*The Daily Telegraph*, Dec. 18.
Address, 1, Abbey Gardens, N.W.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MRS. CHARLES EDWARDS (Soprano).

For Concerts, Oratorios, &c., 12, Claude Villas, Grove Vale, East Dulwich.

MISS FARBESTEIN (Soprano).

Of the St. George's Hall and Covent Garden Promenade Concerts, London.
Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

MISS GINA FITZGERALD (Soprano).

For Oratorios, Concerts, &c., address, 37, Blomfield Road, Maida Vale, W.

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For Oratorios, Dinners, and Miscellaneous Concerts.
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For Oratorios, Operatic, and Ballad Concerts. 34, Grove Lane, Camberwell, S.E.

MISS EMILY PAGET (Soprano)

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Is open to engagements for Oratorios, Concerts, &c.
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MISS LILY MARSHALL-WARD (Soprano).

MISS JESSIE MARSHALL-WARD (Contralto).
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MADAME CLARA WEST (Soprano).**MISS LOTTIE WEST (Contralto).**

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MISS AGNES MARY EVERIST (Contralto).

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MISS JEANIE ROSSE (Contralto) begs to announce that she has REMOVED from Fairmead Lodge, Holloway, and requests that in future all communications may be addressed to 14, George Street, Manchester Square, W.

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MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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ARTICLED PUPIL.—The Organist and Master of the Choristers, Weybridge Parish Church, can receive a Young Gentleman for thorough practical training as a high-class musician, with introductions when qualified. Full choral services, choral society, and large experience in school and private teaching. Use of two organs and concert grand piano with pedals. Premium light for youth with talent. Address, Weybridge House, Surrey.

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ORGANIST and MUSIC-MASTER (resident).—Required immediately a GENTLEMAN as above. Address, enclosing copies of testimonials, stating salary required and full particulars, The Principal, School House, Beaconsfield, Bucks.

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MR. STEDMAN begs to inform Projectors of Concerts, Managers of Operas, Operettas, and Entrepreneurs generally that he is prepared to arrange for large or small parties of artists of all positions in the profession, and for Concert Tours. All details of management undertaken without the slightest trouble to those favouring Mr. Stedman with their wishes. Terms upon application.

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UNPAID ORGANIST, with experience, desires ENGAGEMENT in North or East of London. Nonconformist Church preferred, but not imperative. References given. W. Johnson, 10, Church Road, Stoke Newington.

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A LADY desires EMPLOYMENT as ORGANIST and to take Young Pupils for music, or in a clergyman's family. Salary moderate. Miss J. F., Portswode Home, Southampton.

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THE ORGANIST and CHOIRMASTER of St. John's, Battersea, desires an appointment as above. Highest references. Used to full Choral Service. Address, Professor, 49, Hugon Road, Fulham, S.W.

ORGANIST desires an APPOINTMENT. Held present post five years. Address, W. Wellstead, Organist, Deeks Street, Kingston, Blandford, Dorset.

WANTED, A Good PIANOFORTE TUNER and REPAIRER. One who has a knowledge of Harmonium and Organ work would be preferred. Address, stating age and salary, to Mr. Tench White, Pianoforte Warehouse, Canterbury, Kent.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1883.

A MEMORIAL FOR BERLIOZ.

THERE is a peculiar fitness in the formation of an English committee to further the aims of the representative Paris committee in honouring the memory of Hector Berlioz. It remains only to hope that in Russia and Germany the same policy will be followed with regard to the proposed Memorial, and that it will meet with similar success. The warmth with which Berlioz always alluded to the reception of his music in England during his sojourn here, and the generous terms in which he recognised our musical institutions, and acknowledged our national passion for the art, make the request of the Paris committee both natural and opportune. For the same reasons the support of Russia and Germany should be spontaneous and general. It is right that this movement of Berlioz' countrymen should be something better than the blushing act of a shamefaced posterity. For though the art-work of Berlioz is in the fullest sense monumental, and his genius is placed high beyond the praise of men by the splendour of his achievements, it is appropriate that this laggard act of poetical justice should originate in the city that rejected him. Never was that undefinable quality, that fiery impersonal essence, which we call "genius" more undeniably manifested in man than in him. Yet never was genius more stupidly and, it must be added, more consistently misconceived and maligned. His written accounts of the reception of his works in Paris seem incredible. His memorable description of the first performance, before a shivering and scanty audience, of the incomparable "Faust," reads like a wanton parody. Yet we know these were no exaggerations. Recognition came to him late, and in foreign lands. There was only too much justification for the bitter spirit he showed towards Paris, when he breaks off the chronicle of his success in St. Petersburg and relates how, in the height of his triumph, he turned to the south-west and bowed himself in mock humility, exclaiming "Ah ! chers Parisiens !"

The passionate intensity and excessive sensibility of Berlioz, combined with wit and irony and a literary style of a most individual order, elevate his journalistic writings to the rank of literature. Some of the burning pages of his "Mémoires" are comparable only with such works as Rousseau's "Confessions" and the memoirs of Benvenuto Cellini. In their tumultuous passion they are strikingly akin to the record of the great Florentine, while in many passages they powerfully recall Rousseau's literary expression. In order to fully comprehend the music he composed anterior to "Roméo et Juliette," it is absolutely necessary to study the revelations of the "Mémoires." Up to the appearance of the Shakespearean Symphony he may be said to have expressed in music all of the romance of his existence that defied expression in mere prose. During this period he gave himself up unreservedly to his genius. The purely artistic sense was quite subordinate in him. His wayward imagination ran riot. He wrote symphonies that were defiant of rules and heterodox in form—works, indeed, that came under no category. He seems to have delighted in the wilful commission of innovations. The early portion of his life is reflected in his music with the fulness and faith of a personal confession. Every

impression of novel or transcendent interest was musically expressed, even while it was fleeting. The first visit to St. Peter's, at Rome, resulted not merely in the remarkable passage in the "Mémoires" in which he describes his rapturous exaltation, but also in the immense and grandiose "Dies Iræ" of the "Requiem." The first transcript of Berlioz' impressions in this case should be compared with the glory of his final interpretation. His conception of music as the soul of architecture, which so forcibly held his imagination while beneath the dome of St. Peter's, acquires fresh signification and truth in the "Requiem." In the same manner the "Symphonie Fantastique" deals with the most critical period of his life, and in "Harold" he reduced to something like form the chaotic recollections of his vagrant life in Italy. In the former he has given the fullest expression of the revolutionary spirit that animated him. The "Symphonie Fantastique" is certainly not the most perfect work of Berlioz, but it is in many respects the most remarkable, and its position in the history of music is unique. Occupying a place midway between the symphonies of Beethoven and the music drama of Wagner, the "Symphonie Fantastique" is a distinct effort in the direction of the latter, the basis of which is surely discoverable in Berlioz' work. Widely as Beethoven's later symphonies differ from those of Haydn and Mozart, the true symphonic form is preserved in them. Beethoven did, indeed, introduce the chorus, but this innovation does not affect the integrity of the composition. And it is precisely here that Berlioz was most timid, and his attempts were most experimental. His introduction of the chorus in his large symphonic works is effected in the most gradual manner. In order to present the symphony as he conceived it should best accord with his genius he reconstructed it. He seems fully to have felt that the symphony of Beethoven's later period was the most perfect form of instrumental music, and yet in some occult fashion he also felt it was inadequate for his purpose. Hence the "Symphonie Fantastique." He broke through the limitation of Beethoven's form, and in so doing undoubtedly endangered the balance of the different portions of his work and the symmetry of the whole. The terrible *mélange* of passions in the last part is particularly destructive to its symphonic unity. It is rather the turbulent fifth act of a tragedy than anything corresponding to the last movement of a symphony. It is interesting on another ground, as the earliest example of "programme music," but it differs widely from much that has been composed in emulation of it, in that its programme is not necessary for its elucidation. This is the difference between Berlioz's descriptive symphony and most other "programme music"—the difference, indeed, between genius and mere imitative talent—in the latter the programme exists to supply the deficiencies of the music, in the former it is like the dry commentary of a guide which may be dispensed with without loss. For any one who is once possessed of the *idée fixée*, the melody associated in the lover's mind with the idea of the beloved, the progress of the "Symphonie Fantastique" is clear. Through all its modulations this idea is evolved in every scene with true dramatic value until the final degradation of the ideal passion is figured in the deformed but still definable *idée fixée* in the appalling horror of the *crescendo* of the Marche au Supplice and Finale. Never has music spoken with a more fiery and irresistible eloquence; the programme in connection with it is like the bald argument to a poem, not necessary but prefixed as convenient for reference.

If the life of Berlioz had ended at this period, and the "Symphonie Fantastique" had proved his swansong, he would still have left work of such supreme

beauty and character that it would have assured him a high place among musicians; a little solitary, perhaps, and companionless, but still indubitably beyond all need of memorial here. But his best work was yet forthcoming. Hitherto he had given expression to his exuberant sense of life, his passion for movement and colour, his sympathy, in short, for that romantic phase of art of which Alfred de Musset and Hugo were equally representative. With the composition of "*Roméo et Juliette*" the artist in him becomes paramount. His sense of the beauty of form becomes enlarged, and with it his appreciation of the value of proportion and unity becomes more apparent. The scheme of the "*Damnation de Faust*" is, it is true, unsatisfactory in this respect. It is neither a symphony nor an opera nor an oratorio. It is scarcely a lyrical drama with chorus, so slight is the connection of its scenes and so arbitrary. It differs notably from "*Béatrice et Bénédict*," which is perfect in form and a typical *opéra comique*, and also from "*Les Troyens*," in which Berlioz returns to his boyish allegiance and once more pays homage to the shades of Virgil and Gluck. Yet it is doubtful if any one other of his works has called forth such universal acclamation. It is certain that if it were necessary to appeal to the English public from any one work of Berlioz for a reply to the incredible verdict of his contemporaries, the "*Faust*" would be cited. The large audiences that have recently assembled in the Albert Hall to hear this work, and its frequent repetition elsewhere, prove the hold it has acquired here. Nor is this surprising, for there are few compositions in music in which the beauties are more numerous and distinct; and there is assuredly no composition the individual beauties of which are nobler in expression and of such astonishing variety. It is in itself a glorious monument to genius. All projects of brass or stone seem ridiculous by comparison. Yet it is well that the recognition by France of the splendid genius of Berlioz should take the form of a Memorial. Paris owes something to his memory; there is some atonement due for insult and injury inflicted, and for suffering borne not uncomplainingly, perhaps, but with sufficient heroism. There is so much pain in the mere recollection of the existence Berlioz led in Paris, that this last act of justice to the composer naturally assumes a penitential air. To keep alive the memory of Berlioz in Paris might be of immense benefit to that city, if Paris were not still what she always has been—the city of splendid reputation and speedy oblivion.

ON THE SELECTION OF AN ORGANIST.

THE selection and appointment of an organist for a church, be it for the quiet country church, the fashionable and leading church of an important city having ambitious choral services, the collegiate church or chapel, a cathedral in all but the name, nay, perhaps for the cathedral itself, is a matter so often canvassed and a question that must so constantly be presenting itself practically in one or other of its forms before many of our readers, that little or no apology will be necessary for offering here a few remarks on the subject.

First, then, let us say emphatically that of all plans that may be adopted decidedly the *worst* is, except in the one case hereafter alluded to, the competitive examination and trial system at present much in vogue. And this for several cogent reasons. To begin with, the man really the most fitted for a post of the sort is not at all unlikely to be at the time of the trial the most nervous of all the candidates, indeed the probabilities are much in favour of

his being so; as a consequence, then, he may be utterly incapable of playing even decently the fugue or other chosen show-piece that under ordinary circumstances he would execute without a single error, and *à fortiori* in worse plight still will he be as regards his sight-reading. On the other hand, the imperturbable candidate, who happens to get through the difficulties of the ordeal without a stumble, will on no account be thereby wisely adjudged off-hand the most fit and proper person for the appointment. And if this be true with regard to organ-playing, how much more so with regard to choir-training, frequently made the subject of a similar competition test! The man who will ultimately do real good with a choir will, in ninety-nine cases out of a hundred, do apparently nothing, or next to nothing, in the first four or five weeks. He must feel his way cautiously, step by step, and ascertain not only the acquirements of those he has to train and their capabilities, but—if possible, more important still—their tempers and dispositions. He knows full well the false step or two at starting to be all but irrevocable; and the influence, on the other hand, gained in the outset to be never wholly lost. But to the man that will give the most apparently successful trial lesson these weighty considerations cannot be taken into account; there must be, from the nature of the circumstances, much of the "slap-dash" style about him and much of the rough-and-ready in his method, which, effective though it may possibly appear on a single occasion, will soon prove anything but desirable when subjected to the test of continuance. But should it be objected, as it possibly may, that these are matters for the umpire to take into consideration at the time of the trial, we reply that, on the contrary, if the trial is to be a trial at all and not a mere sham, the umpire cannot choose but decide on and by that trial, and that certainly it would be in the highest degree improper for him to use private or external knowledge of the powers of any candidate, even assuming the unlikely case of his possessing the same external knowledge of *all* the candidates. Another consideration is that the very fact of success in a trial of the sort is more than likely to produce in the successful party a feeling of self-satisfaction, the most fatal of all things to true advancement and success. The only case in which a competitive trial is perhaps not altogether to be deprecated, is that of a very young man who has had previously no opportunity of showing his powers or who possesses no friendly assistance to start him otherwise; but then let it be distinctly understood that the post is one for which a decidedly young man is wanted, and let there be no objection to a gentleman even in the trammels of his teens.

It may now be fairly asked, What is proposed and advocated in place of the system decied? There are several ways; we will name two. First and chief, watch a man working at his own post and under unexciting and ordinary circumstances, and of course when he is ignorant that he is being watched—see what he does and how he does it. If you are not able to think of any one whom you can submit to such a test—and this is scarcely likely—ask one or more of the friends that will probably be concerned with you in making the appointment to do so; but if you have no such friends, make the same request to some really eminent musical man to do so on your behalf. And this suggests the second plan which you can try if circumstances forbid your adopting the first, and that is—go straight to some really good and eminent musical man—one, if you will, not given to article pupils—and ask him to fix for you. For his art's sake, provided you have consulted a really conscientious

artist, and for his own credit's sake, he will do his best, and if you desire you can offer him the fee you would have had to give to him or to some brother professor for acting as arbitrator at the unhealthy and derogatory trial.

And now a few words on the same subject from the artist's point of view. The elections to the church's more important offices—deans, canons, rectors, and vicars—are not (save in one or two unhappy instances to which, moreover, scandal always attaches) made by competitive examination; the good appointments are those of the men who have been previously watched in other capacities, and found worthy of advancement. Let the church organist and choir-master, bearing this in mind, decline to let his accomplishments be taken stock of and subjected to invidious comparisons and demeaning tests, and he may rest assured that the more he respects himself (self-respect never being confounded with an overbearing manner) the more his vicar and those with whom he is brought into contact will respect him, and the more they respect him the more they will respect his office. We would especially urge on the members of the profession of any standing or acquirements the desirability, nay, the necessity, of holding aloof from competitions and trials of all sorts. Let them firmly agree to do this, and those churches, collegiate establishments and cathedrals who desire a really competent and trustworthy artist will soon discover that such men are not to be obtained by the insertion of an advertisement, followed by a ceremony unpleasantly suggestive of the ancient method of engaging domestic servants at a fair. Music is, we need scarcely say, an art, and as such is to be respected and not forced. Least of all is it to be gauged by such means as might be employed to test, say, a knowledge of mathematics; and those members of the profession will best consult not only the honour and dignity of that profession, but also their own real interest and ultimate advantage, who resolutely hold aloof from them altogether. There are no doubt certain men who cannot read an advertisement for an organist, albeit no better terms than their present ones are offered, without putting themselves forward as candidates and probably sending in a formidable array of testimonials kept ready at hand, lithographed or copied, for the purpose. That this arises from an inherent restlessness which is a part of their very nature is no doubt as true as the fact that such men belong, with very rare exceptions, to the decidedly second or even third rate branch of the profession; but upon all such, and particularly upon the exceptional cases, we would strongly urge that greater stability, more quiet perseverance and less self-seeking will assuredly prove to their greater advantage in the end; and scarcely any fact is more certain than that the man destined to rise to real greatness will ultimately do so in spite, we would almost say, of himself.

Having said thus much, it may not, perhaps, be altogether out of place to remark briefly on an appointment not yet filled up, and to which we can therefore allude without impropriety, which has attracted, we believe, the notice of several hundred members of the musical profession—namely, the post of Organist of Salisbury Cathedral. Without alluding to the causes of the vacancy, without even hinting at the divided opinions as to the justice of those causes, we pass on to note a few of the printed conditions subject to which the new appointment is to be made. And first we are met by the altered terms of tenure of the post, which is “to terminate at the pleasure of either party at three months’ notice”—utterly unlike, we believe, those of any other cathedral organistship in England or

Wales, one of the leading features of which is their freehold nature, so long as the holder remains fitted, morally and musically, to hold the post. The cathedral organistships have long and properly been looked forward to by able and conscientious artists as a sort of honourable goal which having once secured they may reasonably expect to hold, at their own option, for the rest of their natural lives, in precisely the same manner as do the Deans and Canons their prebends. That such goals exist in all professions is a fact; that they are a mainstay and safeguard of those professions experience has shown, and although it may be in the present case thought to conduce to the more satisfactory and conscientious performance of his duties that the organist should hold his office by the somewhat precarious terms of three months’ notice—very similar to those offered to a butler—it does seem a little unfair that a similar incentive to the performance of duty should not also be applied to Canons—may we even say, to Deans themselves? It is superfluous to point out how much the value and desirability of the post is reduced by an alteration of this nature, but it may not be superfluous to suggest for the serious consideration of other appointing bodies whether they would not, by adopting such means as these, very sensibly diminish the probabilities of their ever obtaining the services of the really valuable and desirable men that it would be their undoubted wish to secure. Cathedral bodies are, it must be confessed although with all possible respect, not usually the most harmonious bodies in the world, and even for this reason alone, not to mention the various conflicting interests in the chapter that would be constantly kept alive from without, the tenure of the organist would be of a more fragile nature than may be at first imagined, and in many cases the three months’ notice clause would unquestionably be resorted to with alarming frequency. Others of the conditions are remarkable. We quote some:—

That he (the organist) be not absent from any such (i.e., musical) services without the consent of the Dean or Canon in Residence.

That if he obtain leave of absence, his deputy be approved by the Dean or Canon in Residence.

These need no additional comment from us.

That the organist be responsible for the use of the organ, and that no one be allowed to take lessons on the organ except an articulated pupil.

The first part of this condition puts an almost boundless power into the hands of the chapter, and there is no saying to what amount of pecuniary expense the organist might not thereby be rendered liable. One other stipulation is really, we believe, unique:—

That the organist be required to give instrumental lessons to any chorister who desires to learn instrumental music for £5, provided the chorister after six lessons show to the Dean's satisfaction that he has made some (sic) proficiency (!).

What may here be implied by the term Instrumental Music is not altogether clear, but it would be interesting to know to what degree of proficiency, and on which of the twenty or more instruments of the orchestra, the aspiring chorister would be expected to have attained before the munificent dole of £5 became payable to his instructor; it is refreshing, however, to find that in at least one of our Cathedrals the question whether an individual has or has not “made some proficiency” in the art of music is capable of being determined by the decanal mind.

Seriously, these and all such conditions practically can only tend in one direction—the depreciation of the value and dignity of such appointments, and the consequent lessening of the propriety and probability of really eminent and capable men being found to accept them.

Finally, though it may be too late to offer any words of caution or to speak in discouragement of applications in the present case, we would strongly urge on the members of the profession the duty which they owe not less to themselves than to that profession, of heightening the tone of and respect for their calling, by their own self-respect, as shown, among other ways, by their abstaining from entering contests for such positions, particularly on such terms as those we have quoted.

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XIII.—CHERUBINI.

THE stranger in beautiful Florence cannot long remain oblivious of Cherubini. If he wander towards the south of the town, and stroll in the neighbourhood of the *Barriera del Ponte Rosso*, he will probably find himself in the *Via Cherubini*. If, in the course of sight-seeing, he visit the church of *Sante Croce*, his attention will surely be caught by a large and handsome monument bearing Cherubini's name; while, should his rambles take in a little street called *Via Fiesolana*, not far from the *Piazza d'Azeglio*, his curious eyes may light upon a tablet affixed to No. 22, and having an inscription thus translatable:—

"Here was born on the xiv. September, MDCCCL., LUIGI CHERUBINI, who, famous in the science of Harmony, creator of sublime religious melodies, reformed every kind of musical style, and in the regions of art preserved intact among foreigners the glory of Italian supremacy."

A hundred and twenty-three years ago, that house—then numbered 6886, according to the now discarded custom of numbering by districts instead of streets—had as tenants a Signor Bartolomeo Cherubini, his wife, Verdiani (*née* Bosi), and their nine children. The bread-winner of the family followed the profession of music, not so as to attract men's eyes, but in a humble, if responsible, capacity as pianoforte accompanist (*maestro al cembalo*) at the Pergola Theatre. Bartolomeo was accounted a good musician, learned in all the learning of the schools, and having the scientific resources of the art at his fingers' ends. Picchianti, Cherubini's earliest biographer, himself a Florentine of the period, describes the Pergola professor as "a chapel-master strongly attached to the old customs of the art, and a rigid observer of the ancient scholastic discipline in his teaching." These words enable us to form a pretty accurate idea of Bartolomeo Cherubini. He would now be called a pedant, a "fifth-hunter," a slave to the "tone-families," and what not else that characterises a man who prefers the old ways to the new. We shall have very little more to say about him here, but it is important to observe what manner of musician he was, since his conservative instincts naturally influenced the training of those committed to his care. Bartolomeo seems to have been a good citizen and an exemplary husband and father. In his domestic capacity he doubtless rejoiced at the frequent additions to his household. Verdiani, his wife, was only thirty-five years old when she presented him with a tenth child, and two others were subsequently born, so that the respectable Florentine professor fully attained the condition of blessedness described by the sacred writer who tells us that "Like as arrows in the hand of a giant even so are the young children." But though the family was prolific, it could hardly have been healthy. Of the twelve sons and daughters, only the tenth child lived to be old, and he, strange

to say, was born into the world such a puny thing that his parents often looked with sadness into each other's faces when talk ran upon the babe's chances of life. The weak reed, however, survives the storm which hurls down the sturdy oak, and Bartolomeo Cherubini's tenth infant escaped all the perils and dangers that hung about its cradle.

The child's extreme fragility, let us here say, had something to do with complicating a question that arose in after time as to the precise date of birth. A note introductory to the catalogue of Cherubini's works, and dictated by the master himself, fixes September 8, 1760, as the day when he came into the world. On the other hand, two certificates founded on the baptismal register are in existence, and agree in naming September 14. The authority of these attestations is now accepted, and was acknowledged by Cherubini himself. We lean, however, to the doubt frankly expressed by M. Arthur Pougin, who says: "It is true that Picchianti and M. Gamucci have each published an attestation derived from the baptismal registers of Santa Maria del Fiore; but this double attestation, while giving September 15 as the date of the baptism—about which there cannot be any doubt—appears to fix on the 14th as the date of birth only by natural induction, and the general custom which requires children to be baptised on the day they are born, or the day after. Now the tradition so clearly set afloat by Cherubini himself, and preserved by him in the notice dictated to De Brauchesse, can hardly have sprung up spontaneously in his mind; it must have been based on family report—on the assertion of his father, or something of the kind—and I cannot help asking myself why and how it was that Cherubini subsequently abandoned it." We submit that these are reasonable words, although Cherubini, after for many years keeping his birthday on the 8th, changed to the 14th, in deference to the authority of the baptismal register. There must have been some foundation for the belief in which the master remained as late as 1831, and those who accounted for the interval between the asserted date of birth (8th) and the actual date of baptism (14th) by reference to the child's extreme delicacy were, perhaps, not far wrong. As for the baptismal register, we are not disposed to give it great weight in the matter of birth. A hundred years ago, records of this kind were perfunctorily made, and for an indifferent official to assume that the baptised child had been born the day previous was perfectly natural and to be expected.

Concerning the early childhood of Cherubini little or nothing is known, for the reason, it may be, that there is little to tell. The boy no doubt found full scope for his energies in the act of living. We have his own authority for believing that at the age of six he began to study music under his father, so continuing till he was nine. Picchianti tells us what sort of progress was made by the little lad in studies which must have been of the driest character: "Three years were enough for young Cherubini to obtain a sufficient knowledge of *solfeggio*, and of figured bass accompaniment and the tablature of the harpsichord, as they then called theoretical acquaintance with the keyboard, together with the art of placing the hands, and of the mechanism adapted for playing the instrument. He achieved this result before completing his ninth year, and without, on that account, neglecting the higher study of figures or languages." The poor little boy must have worked hard to do this, for creative genius, though it may supply enthusiasm for study, does not necessarily mean capacity for the accumulation of facts, the retention of rules, and the mastering of problems which demand intellectual perception. Yet we see in the spectacle of a mere

baby labouring at the unsympathetic elements of musical knowledge, striking proof of the very serious light in which the art was then regarded. Those days were not as ours in the matter of educating musicians by wholesale and with despatch, nor did pupils then consider themselves equipped for their career as soon as a few elementary rules had been mastered. Which will prove the better days, by reason of having a "more excellent way," we know full well, and the time may yet come when musical education will return to the hard plodding, the long-continued and thankless toil that gave us the great masters.

Bartolomeo Cherubini, at the end of the three years, placed his son under Bartolomeo Felici for the study of counterpoint and composition. This must have been about 1770, when, according to Fétis, Felici opened a musical academy in Florence, assisted by his son, Alessandro. Both professors were men of ability and distinction. Picchianti styles Alessandro a "remarkable artist," but enters more into detail concerning his father. Of him we read: "Bartolomeo Felici, a man deeply versed in the musical science of his day, was a profound and skilful contrapuntist. The compositions in the *alla capella* style of his which have been handed down to us are models of purity, clearness and ingenious artifice—qualities causing them to be heard with pleasure whenever they are now sung in our churches. For teaching the difficult art of composition he was reputed the best professor in Florence and all Tuscany, and his school was attended by a large number of pupils, whose productions subsequently sustained his credit and glory." In the hands of such a man young Cherubini was safe, although there is reason to believe that Felici taught according to the cumbersome, embarrassing and unscientific method then prevalent in Italian schools. We read in Picchianti: "Despite the impetus given in the opening years of the century to the new theory of music by the celebrated Rameau, and subsequently by various illustrious Italians, the theory still remained enveloped in the physical phenomena of sound, and continued to be based upon calculations and geometrical demonstrations referring only to the mathematical determination of the number of vibrations—that is, of the volume or other elements of the sonorous body—whence it resulted that such and such intervals were admissible in musical compositions. . . . Theory being in this state, and absolutely unable to offer clear and sufficiently developed rules for the study of harmony and modulation, blind practice was substituted for it. The consequence of all this was that the art of counterpoint was encumbered with a host of observations and rules, each of which, invariably deduced from particular cases and not from general principles, gave rise to a host of exceptions. To succeed in mastering all the rules and the aggregate of all the exceptions, the student was obliged to go through a long and fatiguing process; he had to compose examples of counterpoint, first simple and then with certain artifices, both above and below a melody in plain song, the master making him write a single part and then combine in various manners six, seven, and eight real parts, with all scholastic and pedantic rigour." Unscientific as this system may have been, we know that marvels of contrapuntal skill came out of it. It severely tried patience and perseverance, and possibly disgusted with music many who, travelling along a less thorny road, would have gone on to the end. Those who endured the test were of the right stuff. They certainly knew how to use the technical resources of their art, and there was reason to believe that something more than a capacity for plodding had carried them through.

Cherubini remained with Felici four years, but began composing before he quitted that master's school. Boy-like, he aimed at a high mark, and produced a Mass for chorus and orchestra. Of this work nothing is known, save that it was performed (1773) in one of the Florentine churches. Other pieces followed in quick succession, as the master himself has told us: "Cherubini composed successively, from 1773 to 1778, seventeen pieces, comprising masses, interludes, psalms, oratorios and separate airs, all performed with equal success in the churches and amateur theatres of his native town." The autograph catalogue gives us some particulars concerning these boyish works. They included two masses, besides the one already mentioned, both in C major, a Cantata, "La Pubblica Felicità," in honour of the Grand Duke, a "Magnificat," two "Lamentations of Jeremiah," a "Miserere," a comic air, and a "Te Deum." The fact that all the lad's compositions of this period were heard publicly shows that they were held in esteem. Yet it does not appear that a special genius shone through them as it did through those of Mozart and Mendelssohn. To this Halévy speaks in his "*Études Sur la Vie et les Travaux de Cherubini*." As the master's favourite pupil and friend, Halévy was permitted to examine the musical papers which Cherubini, who jealously guarded them from prying eyes, left behind him. He says: "I saw, on going through them, that it was, as it were, out of respect for himself, and from a desire to spare these early works, that he had kept them from all eyes. Everything in them announced the intelligent child brought up in a good school, and nurtured on good precepts; but nothing indicated the genius which was destined to be revealed at a later period. The Cherubini who had become illustrious was anxious about his reputation as a child, and fearful of injuring the glory of the Cherubini of thirteen. It was a sort of not unbecoming and pardonable coquetry." Let no one suppose that Cherubini from the time of leaving Felici gave himself up entirely to composition. He had worked hard—even to drudgery, we may well believe—for seven years, but his studies, so thorough and comprehensive, were only half completed. Therefore he put himself under Pietro Bizarri for singing, and Giuseppe Castrucci for the organ and piano, remaining with them till he had attained his seventeenth year. By that time Cherubini was, in some sort, a notability in Florence. The citizens, jealous for the artistic repute of their famous town, accounted him a prodigy, and cherished the highest hopes of his future. All this, of course, delighted the family in the Via Fiesolana, but it failed to remove the difficulty that confronted them, and found expression in the query "What is next to be done with our Luigi Carlo Zanolbia Salvatore Maria?" The youth was pluming his wings for flight. He longed to see men and cities, to enlarge the field of his observation, and vary the nature of his experience. In these respects his father, now the happy parent of a dozen children, could not help him. The swarm of young mouths open for daily bread consumed all the poor professor's earnings, and it seemed for the moment that Number Ten's career would be checked for want of a little money. Happily, the Grand Ducal Throne was then occupied by a prince in whom survived the spirit of Lorenzo the Magnificent. Leopold, afterwards the Austrian Emperor of that name, knew his duty to such a city as Florence, and lost no opportunity of promoting its material prosperity or artistic renown. When, therefore, it came to his ears that a lad in the Via Fiesolana had the spirit of music upon him, he took a real interest in the case. Leopold did not

stop at a smile and a compliment—very flattering royal gifts, no doubt, but often barren. He put his hand in his pocket—took up the quality of father at the point where Bartolomeo's slender purse obliged him to stop—and made young Cherubini an allowance sufficient to pay the cost of study under the famous Sarti, then resident at Bologna. The opening of the year 1778, the youth being then nearly eighteen, witnessed this real and royal start in life.

Sarti's influence upon Cherubini was destined in the nature of things to be great, since the young Florentine entered his school with all the ardent worship that youth gives to its ideal. It need hardly be said that reverence and devotion were not wasted upon such a man. Sarti was a musician to whom all the world accorded high rank. "His compositions," says Miel, one of Cherubini's biographers, "were characterised as divine; every town in Italy wanted him to write something for it, and he was unable to satisfy the demands made on him from all quarters." Outside his native land, he secured the admiration of connoisseurs such as Joseph Haydn, "Sarti being one of the masters," writes Frammery, "whom he esteemed most highly, no doubt because the Italian's energetic and noble style possessed a greater analogy than that of any other composer to his own." At the time when Cherubini went to him he was fifty years of age, and in the zenith of his powers. The lad soon found himself in an atmosphere very different from that he had quitted. It was not so much that Sarti made him study Palestrina, and write anthems in the style of that great master. Cherubini might have expected this, knowing Sarti's preference for Palestrina. What he did not anticipate, perhaps, was passing from unmixed scholasticism to something of the ideal and romantic. Certain authorities tell us that the Bolognese teacher directed his pupils to "imitate him in composing at night in a large unfurnished room, with a lamp suspended from the ceiling, that shed only a glimmering light." Such an attempt to excite the imagination by the influence of outward conditions is common enough in our day, but must have been surprising at the height of the "powder and pigtail" era. Sarti is said also to have made his pupils copy the scores of the masters in great quantities. But he did a more practical thing in the case of Cherubini. Sarti, as we have seen, was a very busy man, and had more work on his hands than one pair could get through. Consequently, knowing the quality of the young Florentine, he intrusted him with the padding of his numerous operas. The step was safe, as well as convenient, because an Italian public at that time had no ears for the minor characters in a lyric drama. They listened to a few leading airs and concerted pieces; as the rest went on they talked. None the less were Cherubini's labours a valuable exercise and an important experience; obtained, moreover, without personal responsibility or risk, since, had his music been bad, and anybody paid attention to it, censure would have fallen upon Sarti, as the supposed author.

In 1779 a vacancy occurred in the musical staff of Milan Cathedral through the death of the chapel-master, Signor Fioroni, and Sarti having been chosen to fill it, removed from Bologna to the northern city, taking Cherubini with him. By that time the master had conceived a strong affection for the pupil, who himself tells us in the autograph note already mentioned that Sarti gave him excellent advice, and made him his travelling companion on artistic journeys. Naturally, therefore, an opportunity was soon found for the young man to produce an opera on his own account. This he did a year after the removal to Milan, when a work in three acts, "Il Quinto Fabio," was brought out at Alexandria. No-

thing is known of the opera now, but a tradition exists that it had no particular success, and we know that the composer did not preserve the score. From the date of "Il Quinto Fabio" till September, 1781, Cherubini was several times away from Milan, engaged in the task of directing other operas. Thus, in 1781, he went to Venice, where rehearsal, owing to the bankruptcy of the manager, did not ripen into performance. In January, 1782, he produced "Armida" (three acts) at the Pergola, Florence; "Adriano in Sirio" (three acts) followed at Leghorn in May; and four months later he was again at Florence with another three-act work, entitled "Messenzio." Besides these things, he wrote during the same period a Motett for the singer Marchesi; a second Motett for two choirs and two organs, "Nemo gaudeat"; and a number of smaller pieces; to which we allude only for the purpose of showing his remarkable assiduity. It may be added that two of the pieces in question were duets, with accompaniments for two corno d'amour—a now obsolete instrument, of which the English nobleman (Lord Cowper) who ordered the works was an amateur.

Another biographer (Arnold), quoted by Mr. Bellasis, declares that Cherubini's operatic music proved too learned for the taste of his countrymen: "People were afraid of him, for the evidence of originality displayed in his compositions might do considerable harm to their beloved cantilenas and fioriture." But this did not interfere with his progress, though it might have encouraged him to believe that he had done his work in the schools, and needed the experience of active life beyond their narrow limits. He left Sarti in the autumn of 1782, and began his career in earnest.

During the following year, our young master brought out two operas—one, "Il Quinto Fabio" (No. 2), at the Teatro Argentina, Rome; the other, "La Sposa di Tre," at the San Samuele, Venice. The last was a two-act *opera buffa*, and both are now extinct. Both, however, served the purpose of making their young composer better known and liked. After hearing the comic work, the Venetians called him "Il Cherubino," because of the sweetness of his melodies, according to some, but, if we may credit M. Felix Clément, on account of his handsome face and figure. As M. Clément is generally wrong on disputed points, we prefer to believe that Cherubini's themes and not his bodily graces caused the pretty play upon his name. On leaving Venice, where he had made so favourable an impression "Il Cherubino" proceeded to Florence and saw his native city for the last time; remaining there long enough to direct the performance of a *pasticcio* oratorio at the Jesuits' Church, the music being all taken and adapted from his own operas save, perhaps, one number expressly written. Cherubini also produced at Florence during this visit an opera entitled "L'Idalide," shortly following that work up with "L'Alessandro nell'Indie" at Mantua. By this time, although Cherubini was only in his twenty-fourth year, his name was known far and wide, even in the distant island whence came his early patron, Lord Cowper. There he was admired to some practical purpose; since, soon after the Mantuan engagement, he received an offer to go to London for the purpose of writing two Italian operas and producing them at the King's Theatre in 1785-6. Picchianti tells us that the directorship of a Philharmonic Society then existing in London was included in this transaction, but M. Pougin questions the statement on what appear to be good grounds. In the first place, Cherubini makes no mention of the matter in his autobiographical note; in the second place, the catalogue contains no mention of works written for the

Society named. On the other hand, M. Pougin believes, with Choron and Fazelle, that the young master received here the title and duties of Composer to the King, and wrote several detached pieces in discharge of his functions.

Cherubini left Florence for England in September, 1784, two months after the Handel Commemoration in Westminster Abbey, and thus not only severed his connection with Italy, but entered upon a course which led to his complete departure from the accepted Italian style.

(To be continued.)

STUDENTS' MUSIC.

By HENRY C. LUNN.

WE remember once to have heard it remarked by a very clever musical amateur that his spare time had been so much occupied in playing as to prevent the possibility of his studying. So frank an admission of an undoubted fact is indeed rare; but those who are sufficiently trained to separate educated artists from showy executants must be fully aware that the success of the last-named class arises in a great measure from being able to disguise this truth from their listeners. In justification, however, of such a method of procuring admiration from an inartistic audience, it must be recollected that until recently music was rarely taught upon a thoroughly recognised system, and possessors of agile fingers and fine voices, therefore, were often accepted, both in public and private, as sound pianists and accomplished singers, although they possessed but a slender knowledge of the principles of the art which they professed; indeed, we have known many persons in past times make large incomes by teaching music who scarcely knew one time from another, and could not define the difference between a concord and a discord. Happily these days can be looked back to with a placid belief that we now regard musical talent as merely valuable material to be cultivated by those who have made the art of such cultivation a life-study; but there is still much to do, for although there may often be the will to teach correctly, many do not recognise the fact that to command success compositions must be selected which will ensure firmness, quality, and power of tone, either with the voice or touch, before executive facility can be legitimately displayed. Students' music, indeed, should be chosen with as much discretion, and taught with as much care, by a master as drugs are selected and administered by a doctor; for it should be remembered that the pupil, like the patient, places implicit confidence in the professor he employs, and must abide by the result, whether for good or evil. Thibaut, in his excellent work on "Purity in Musical Art," says: "It has perhaps never been so generally acknowledged as at the present time that the groundwork of all true knowledge must necessarily lie in the historical study and acquisition of standard works that have come down to us. It is only by thus profiting by the lessons of others that fresh energy can safely be applied towards the advancement of truth." And yet, although this essay was published more than half a century ago, he continues thus: "It is in music alone that an arrogance that disdains all history is the order of the day, although the greatest masters of the period preceding our own showed us a better example." If this is true of the composers of that time, it must have been equally true of the students, who undoubtedly reflect the age in which they live; and in these days, when so much is written and spoken about the music of the past, the present and the future, it behoves us to see not only that we are guiltless of that "arrogance which disdains all

history" by ignoring the teachings of the past, but, in over anxiety to show our love of progress, that we do not urge a student to attempt what should be held up to him as the music of the future.

When we use the term "student," we mean a person who intends, whether as an amateur or a professor, to become a master of the art, and not one who is content to play or sing a few compositions to please his friends. In order, then, to lay a solid foundation for one who desires to make himself a pianist, we contend that, apart from those technical exercises which are essential for the training of the fingers, music should be given especially adapted for the training of the mind, so that the history of the instrument may be practically exemplified. We do not expect a pupil in drawing to copy a figure, a tree, or, still worse, a landscape, until he has been taught by minor studies in form to approach these subjects by gradual stages; and yet do we see a young pianoforte student attempting Beethoven's Sonatas and Mendelssohn's "Songs without words" without having ever touched a single composition of those great men who preceded these writers, and whom the writers themselves held in the highest esteem. It is true that when the pianoforte grew from a luxury to a necessity in our houses there were composers ready enough to supply the market with light pieces especially written to make a show, whilst covering the defects of idle pupils; and that when the rage for "classical music" partially supplanted these works, amateurs, rather than be out of the fashion, attempted to unravel the artistic mysteries of a Sonata, with mind and fingers formed for brilliant Fantasias. This was, of course, beginning at the end, and satisfied nine-tenths of the listeners; but "students" must be trained on students' music; and, as sound progress means development, it can scarcely be said that life is long enough even to commence "finishing lessons."

In the study of the vocal art it is of the utmost importance that songs should not be attempted before the voice has been duly trained. When we hear a pupil who has received lessons but six months struggling through the difficulties of "Softly sighs," it may be confidently predicted that her case is hopeless in the future, for the office of the singing-master is to build up a sound structure, and not to patch up an unsound one. Here again it is necessary to go back to the long established *solfeggi*, by means of which so many good voices have been formed, and to such songs as Mozart, Handel, and Haydn have bequeathed us when solos can be safely given. With singers, however, who intend to appear on the stage or in the concert-room—as distinct from instrumentalists—it is an unfortunate necessity that a portion of the training must be before the public, for to throw out the voice so as to be sufficiently heard in a large building filled with people is an art which cannot be studied in private.

For student-composers, too, the music chosen as models for examination should be at first only that in which the rules of form have been steadily preserved, since the freedom which is gradually obtained after a course of strict discipline is always more healthy than that which springs from a defiance of restraint. It should also be remembered that exercises are not compositions, as much harm arises where such youthful effusions are favourably criticised, not only because the mere tyro is apt to consider himself a second Mozart, but because, should he ever attain to eminence, these works are raked up and placed before the public as "interesting" specimens of his unripe genius.

Let it then be borne in mind that to a much greater extent than is generally imagined the future

of a pupil rests with the master. Much of the crude playing, singing, and composition of the day arises from the fact of works being selected for exhibition instead of study; and although the weakness of both the teacher and the learner is thus displayed, there are few who have the courage to resist such temptation. For an earnest and zealous pupil it is undoubtedly essential that a good and conscientious master should be selected; but little real progress can be made unless this master possess a clear perception of what is truly "Students' Music."

THE advertisement for an organist who could teach dancing, to which we drew attention some time since, proves beyond doubt that there must be some sort of affinity between the poetry of sound and the poetry of motion, although we can scarcely perhaps imagine that one engaged in the musical service of the church would be employed by the members of the congregation to give instruction in the steps and figures of fashionable dances. The union of two accomplishments offering a much more violent contrast, however, is now seriously proposed; for it is asserted that ladies engaged in musical tuition may greatly add to their income by teaching the art of cutting out dresses. This extraordinary announcement appears in the advertisement columns of a morning contemporary, and is thus worded: "Lady music teachers can easily earn from £3 to £5 per week by learning the scientific system of dress-cutting, and giving instructions upon the same to ladies at private houses in connection with their music instructions." As a further inducement, it is said that gratuitous lessons will be given to those who desire thus to advertise the "Scientific Dress-cutting Association," and that in a very short time the whole art of dress-cutting from measure will be acquired, "enabling any one to thoroughly understand the system, so as to cut by it any garment worn by lady or child, to fit perfectly without alteration." The only thing that seems wanting in this project is the formation of classes for music as well as dress-cutting at the establishment from which this idea emanates, so that those who intend to become professors of these combined arts shall be taught how to lead gradually from one to the other without severing too violently the chain of thought called up in the mind of the pupil. From the works of the great composers to the works of the great dressmakers seems indeed a wide step; but it can perhaps be shown that there is as much plan in a first-rate dress as in a first-rate Sonata, and thus an appreciation of symmetrical form may be inculcated. No doubt some persons will object to the engagement of one person to teach two subjects; but the remedy is in their hands, for in advertising for a professor of music, it will be only necessary to add that "No scientific dress-cutter need apply."

THERE can be no reason for estimating the value of an artist's work at a higher standard after his death than during his lifetime; yet it is a fact that not only in many German towns where the operas of Wagner were never heard, they have been often performed since his decease, but in Paris—a city notoriously adverse to the recognition of his claim, either before or after the success he achieved in other musical centres—concerts have recently been given in which the programmes were selected almost exclusively from his compositions. Whatever may be the cause of the increased appreciation of the creations of this representative artist, however, we are glad to find that he has succeeded in establishing so universally his claim to a hearing; for, apart from the intrinsic

value of his operas, it is a healthy sign of the times when composers, instead of vocalists, engage the attention of the music-loving public. In proof of the growth of this feeling, we may mention that whilst at Munich a "Wagner Cyclust" was in progress—all the composer's operas, except "Parsifal," being performed in chronological order—at Vienna a "Mozart Cyclust" was given, commencing with "Idomeneo," and ending with "La Clemenza di Tito." It is stated, too, that M. Gounod is editing "Don Giovanni," according to Mozart's original MS. score, and that the work is to be produced in Paris next winter. The revolution which has effected the deposition of the *prima donna* from the operatic throne, and the reign of the composer in her place, has been no doubt mainly owing to the growing belief in the truth of Wagner's theories; and if this should lead to the performance of a "Cyclust" of the works of those composers who are worthy of such distinction, we could name many whose glory was eclipsed during the long despotic rule of the petted vocalist.

AMONGST the many attempts to aid the public in the appreciation of high-class music, annotated programmes have for some years been provided at the best concerts, in lieu of the bald list of works to be performed which were the only available guides in past times. This is a good step in advance, and deserves every encouragement. It could scarcely, however, be expected that an analysis of this kind should be supplied only to those who listen to musical compositions; and still more recently, therefore, many important works have been published for executants, in which not only the fingering, the phrasing and the plan of the several movements are carefully explained, but the manner of performing all the graces and embellishments are printed, so it may be said that with each copy of a piece a lesson is given on the mode of playing it. When Sterndale Bennett was asked why he did not finger the works he edited, his reply was that if he did so it would appear as if he were boldly forcing his own method upon every other master. It may probably be said that many pupils, as well as many teachers, would have been too glad if he could have sufficiently overcome these scruples to hand down his system of fingering to future generations; but there was no doubt much truth in his observation, for only lately we have heard it said that modern editions of the compositions of the great writers, with all the directions to which we have alluded, can be studied without a teacher; and it is only decisively to combat this assertion that we have been induced to make these remarks. Books, we know, are constantly published on medical subjects in which infallible rules are given for curing ourselves of every ailment; and persons in good health hold these in high esteem; but when they have anything the matter with them, sensible people go to a doctor. So should it be with music. All who are content to sport on the surface should study with interest the observations of accredited artists who edit the works of the standard composers; but those who would desire to interpret these works as their composer intended must at once engage a master.

THE arrangements for the Triennial Handel Festival at the Crystal Palace next month are now completed; and as this will be the first occasion on which the whole of the organisation of the vast musical portion of the undertaking has devolved upon the authorities of the Crystal Palace, it is satisfactory to find by the published prospectus that they will be in every respect equal to those which have already earned for these commemorations so high a reputation through-

out the world. In the first place it is a source of great gratification that the conductorship of the performances will be again in the unrivalled hands of Sir Michael Costa, who has for many years proved his exceptional capacity for directing some four thousand executants in so large a space, and with such extraordinary artistic results. When we say that Madame Albani, Madame Valleria, Miss Anna Williams, Madame Patey, Madame Trebelli, Mrs. C. Suter, Miss A. Marriott, Mr. E. Lloyd, Mr. Maas, Mr. Santley, Signor Foli, Mr. F. King, and Mr. Bridson are engaged as solo vocalists; that the choir will be selected not only from London and the provinces, but from Scotland and Ireland—none being admitted whose qualifications have not been tested—and that the band will be carefully chosen from all the leading London and provincial orchestras, it will be seen that each department will be as perfect as it can be made. We may also mention that the Great Handel Festival organ has been almost rebuilt, and that not the least feature in its reconstruction is the substitution of hydraulic engines for the old system of manual labour, the effect of which will be well tested at the approaching performance. The Festival commences on Friday, June 15, with the grand public rehearsal, when the most important portions of the three following days' programmes will be given. On Monday, the 18th of June, "The Messiah" will be performed; the "Selection" day—always a powerful attraction, especially to country visitors—will be on the following Wednesday; and Friday will be devoted to "Israel in Egypt." The sale of tickets up to the present time is, we are glad to say, proceeding most satisfactorily.

ON the 4th ult. the National Theatre, the largest playhouse in Berlin, holding 3,000 persons, was totally destroyed by fire, fortunately, however, without any loss of life. In the account furnished to a daily contemporary it is said that "neither the iron curtain nor the incombustible scenery had the slightest effect in checking the flames." Happily the conflagration occurred in the day, soon after rehearsal; and as it broke out in some lofts over the stage, it may be presumed that the cause can be traced to the carelessness of the workmen. Since the burning of the Opera House at Nice, attention has been specially directed to the adoption of methods for preventing the spread of fire, for providing every possible means of exit, and for allaying fear amongst the audience when even a false alarm is raised. After the decisive proof, however, that even the "iron curtain" and the "incombustible scenery"—both of which were believed to be effectual barriers to the progress of the flames—are of no practical use, would it not be good to take more stringent measures for rendering the breaking out of a fire almost impossible? Surely when official supervision of a building—even to the extent of closing it until certain structural alterations are carried out—shall have been pushed to the utmost limit, it will be good to consider whether officers appointed for the purpose should not be stationed wherever lights are used during the performance, so that the management of these dangerous elements of theatrical "effects" should not be left to the tender mercies of men who are intent only upon getting through their work as expeditiously as possible. It may be said that those interested in the safety of a building will be certain to use every precaution against accident; but the public may take the liberty to doubt this; and as Government has already provided additional means of escape in case of fire, it is time to institute additional precautions against the necessity arising for using them.

THE Catalogue of the Music Publishers' Association, which appears in our present number, is the first undertaking of the kind attempted in this country. In Germany the "Musikalisch-Literarischer Monatsbericht" is issued monthly, and contains a list of all musical works published in Germany and other countries. Every year these monthly lists are combined into one alphabetical catalogue, and every eight years they are collected into one volume. There is also, we believe, something of the kind in France, published by Government. This new English Catalogue includes all musical compositions published in Great Britain during the quarter ending March 31; and as it will appear every three months, a valuable and reliable record will be preserved for ready reference.

DRURY LANE THEATRE.

THE production of Mr. A. C. Mackenzie's Opera, "Colomba"—originally announced for the 5th ult.—took place on the 9th ult. with a success which can only be truly gauged by those who, like ourselves, believe that silent appreciation, instead of noisy demonstration indiscriminately bestowed upon the music during its performance, is the real tribute of admiration for a true work of art. That the long pent-up enthusiasm of the audience, however, was amply displayed at the fall of the curtain after each act, and that the composer, principal vocalists, and the author of the libretto were vociferously called for at the conclusion, must be here recorded, for the reception of this Opera, as well as its intrinsic value, is all-important in considering the future of an art-form thus offered by an Englishman to his countrymen for trial. "Colomba" is the first attempt at a "Lyrical Drama" in the English language moulded to a great extent upon the theory of Wagner, but retaining enough of the conventional forms of what may be called the British opera of the past to fit it for the advanced taste of the present. Mr. Hueffer, who has written the libretto of the Opera, would have done wisely, we think, not to challenge criticism for his work as a poem, for, good as it is, there can be little doubt that it would have been much better had he not been fettered by the necessity of adapting it to the requirements of a musical work which should fulfil the conditions we have mentioned. The powerful romance of Prosper Mérimée, upon which the libretto is founded, lends itself well to dramatic treatment, and Mr. Hueffer in planning his scenes has shown much judgment. That he has throughout his work endeavoured to think with the musician, instead of compelling the musician to become a servile slave of the poet, is, we believe, a convincing proof of his fitness for a task which has evidently been to him a labour of love; and although we could point to many pieces, admirable apart from their musical colouring, it need scarcely be said that we infinitely prefer them when heightened by the sympathetic genius of the composer. The plot of the Opera may be briefly described as follows:—The scene is laid at Ajaccio, and commences with the arrival of the *Count de Nevers*, Governor of Corsica, accompanied by his daughter, *Lydia*, and *Orso della Rebbia*, a Corsican who has saved the Count's life at Waterloo. *Orso* is met by his sister, *Colomba*, who calls upon him to avenge their father's supposed murder by the *Barracini*. *Lydia*, who is beloved by *Orso*, urges him to give up the Corsican custom of the *vendetta*, and her father induces him to accept *Giuseppe Barracini's* avowal of innocence. *Colomba* brings the bandit *Savelli* to give evidence, he having found the dying *Della Rebbia*, who had just time to write in his pocket-book "*Giuseppe Barra*."—This proof determines *Orso* to revenge himself by a duel with the supposed murderer. A meeting takes place, and, during an altercation between the two, a shot from behind a wall by *Giuseppe's* brother *Antonio*, wounds *Orso* in the arm, who is nevertheless able to fire at and kill *Giuseppe*, and with another shot from his double-barrelled gun to fire with equally fatal effect at *Antonio*, who appears momentarily above the wall. *Savelli* and his daughter, *Chilina*, finding *Orso* in a fainting condition, convey him to

their retreat, when the Count, *Colomba*, and villagers enter, and *Colomba*, seeing the dead body of *Giuseppe*, rejoices in the accomplishment of the *vendetta*. *Colomba*, to save her brother from the soldiers, who are in pursuit of him, takes flight, is shot at, and mortally wounded, *Orso's* innocence being established by the Count. The death of the heroine, as a matter of mere "poetic justice," although opposed to the *dénouement* of the original tale, is, we think, an allowable licence in a lyrical drama; and we quite agree with Mr. Hueffer that many of the traits of *Colomba's* character, according to Prosper Mérimée, "would have been dissonant if brought into contact with the most ideal of arts; if, in other words, such sentiments were sung in verse instead of being spoken in prose." Thus much must certainly be allowed to one who confessedly appeals to a musical, as well as a literary, jury; and if in returning a verdict upon the result of his efforts we express our conviction that he has most effectively shadowed forth the lyrical drama of the future, it is because he has virtually suggested a higher class of music by supplying the composer with a higher class of poetry, and that in the construction of the drama he has amply provided for variety of colour by natural development of the incidents, instead of by forcing extraneous matter into his scenes for the sake of a temporary vocal "effect."

In criticising the music of Mr. Mackenzie, we feel ourselves perfectly unfettered by the necessity of instituting any comparisons with other works, for we know none with which to compare it. It is offered to us as the model of an English lyrical drama, which, whilst fully recognising the advanced school of writing, claims also the sympathy of the many who cling to the memory of those melodious detached vocal pieces which made the fortune of music-publishers, and fostered the tyranny of vocal despots. It is beside the question now to consider whether this is a form of opera which will accord with the taste of the people, for we have arrived at a period when art must begin to assert itself on its own account; and the "people," therefore, like spoilt children, must learn to submit to a little training. That operas based upon the Wagner theories have, in this country, lived down the opposition they at first encountered is an unmistakable proof of the capacity of the English public to receive new ideas; and the question now is not whether these theories are true, but how far they can be acted upon. Had a creative artist of less power than Mr. Mackenzie ventured upon producing a representative work, not only embodying the feeling of the majority of the public of the present day, but leading it gently onward, we cannot say what would have been the result; but "*Colomba*" grasps the situation so decisively as to render the future of our lyrical drama no longer doubtful, and we sincerely congratulate the composer upon the issue of his experiment. In giving this warm and thoroughly deserved praise to Mr. Mackenzie, however, we do not unhesitatingly pledge ourselves to the assertion that as time advances it may not be found desirable slightly to modify the details of a plan thus carefully and conscientiously designed; all we say is that what the composer has done he has done well, and that a work which in the course of only five performances has taken so firm a place in public estimation can have but few radical defects either in construction or execution.

After the exhaustive review upon the Opera in our last number, we need not dwell at length upon the several pieces, but may say that our impression of them, derived from the pianoforte copy only, is more than confirmed on hearing them with the masterly orchestration with which they should be inseparably associated. The opening prelude introduces the *vendetta* theme in F minor, a portion of the characteristic "*Vocero*," the love-phrase expressive of the passion of *Lydia* and *Orso*, and a melodious passage, with an *arpeggio* accompaniment, in the tonic major, afterwards heard where a prayer is breathed over the body of *Colomba* at the conclusion of the Opera. The treatment of all these "leit-motives" evidences the hand of a master throughout, and the orchestration shows so much legitimate power as to make us wish that the composer had preceded his work with a regularly developed Overture. So important, however, was this impressive introduction

considered by the audience that it was enthusiastically redemanded, and on a second hearing warmly applauded. The Opening Chorus in the market-place is tuneful in the extreme, and contrasts well by its vivacious character with the more sombre scenes which follow the entrance of the brigand *Savelli*. The "*Vocero*," sung first by *Chilina*, has a simple pathos to which the unobtrusive accompaniment lends an additional charm, and there can be little doubt that, apart from the Opera, this little gem must speedily make its way. The repetition of the song by *Colomba* is extremely effective, and the cry of "*Vendetta*" to which it leads aroused the audience to an enthusiasm which could scarcely be controlled by the many who were desirous that the interesting action of the drama should not be interrupted. High praise must also be awarded for a charming love duet between *Orso* and *Lydia*, in which many phrases of real beauty occur; and if in the Finale to the act our attention is drawn more to its artistic workmanship than to its broad dramatic power, we must remember that, especially with a young composer, it is the better side to err on. In the second act we have some light and appropriate music for the graceful little ballet which precedes the entrance of *Orso* and the *Barracini*; and although the music of the scenes between the heads of the rival houses is strongly suggestive of the early operas of Wagner, there is very much to commend in the treatment both of voices and orchestra throughout. The conclusion of the act, where the partisans of the opposing houses defy each other, is well wrought out, and loud applause followed the fall of the curtain. The third act certainly contains some of the finest music in the Opera. Preceded by a Prelude based upon the lovely Corsican ballad afterwards sung by *Chilina*, the scene opens near the village of *Pietranera*, where *Orso* has a Corsican Love-song, "Will she come from the hill?" the instrumentation of which is as charming as the vocal part. This is followed by the ballad first heard in the Prelude, breathed out by *Chilina* on the rock as a warning to *Orso*, the theme of which seems to grow from the words, and is indeed so exquisite in itself as to haunt the memory even of those who can scarcely appreciate the more recondite portions of this highly dramatic scene. After the wounding of *Orso* and the death of the two brothers *Barracini*, the music rises to a power in our opinion displayed in no other portion of the Opera, the Finale indeed being remarkable for a continuity of thought and boldness of treatment deserving of the very highest commendation. We may especially point to the singing of a fragment of the "*Vocero*" by *Colomba*, whilst the body of *Giuseppe Barracini* is borne off, in exultation at the fulfilment of the one desire of her life, as one of the finest effects in the Opera. The last act includes a love-duet between *Orso* and *Lydia*, which, although long, contains writing of so high an order as to command the most earnest attention throughout. Here, indeed, the composer has put forth all his strength, and coloured the impassioned words of the text with a fidelity which cannot be overpraised. The appropriately placid music with which the work concludes—the "*Vocero*" dying off as *Colomba* peacefully passes away—enforced unbroken silence upon the audience until the fall of the curtain, when a burst of applause and calls for those principally concerned in the production of the Opera brought (as we have already mentioned) the singers and the author of the libretto upon the stage, Mr. Augustus Harris also appearing to share the honours of this memorable evening.

Mr. Mackenzie was many years ago a student and King's Scholar in our Royal Academy, and afterwards established himself in Edinburgh, where he held a highly lucrative position. This, however, he resigned, and has been recently living in Italy in order to devote his time solely to composition. In his present work he has, indeed, more than redeemed the great promise evidenced in his Cantatas, "*The Bride*" and "*Jason*," for the sustained interest of such an opera as "*Colomba*" demands that innate faculty which can but be shadowed forth in works, however important, written especially for the concert-room. Undoubtedly his perfect command over the resources of the orchestra, by which he is enabled to throw a glow of colour around his themes which renders them doubly attractive, contributed largely towards the success of the many prominent pieces of the

Opera; but, apart from this, we have decisive proof that he is perfectly able to grapple with those purely dramatic situations where noise too often takes the place of music, and sensational effects are sought for at the expense of artistic development. In two or three places, some of which we have already indicated, the workmanship is so elaborate as to appeal more to the study than the stage for due recognition; but the earnest endeavour to maintain the dignity of his art proves that he is a worthy missionary in the cause; and where, therefore, he does not elicit enthusiastic admiration, he at least commands profound respect.

Of the execution of the Opera we cannot speak in too high terms of praise. Madame Valleria has unquestionably made the part of the heroine, *Colomba*, quite her own, both her singing and acting showing how deeply she had studied every phase of the character. Her rendering of the "Vocero," culminating in the wild cry for vengeance, was a perfect realisation of the composer's intention; and both in the impassioned portions and the death scene she was equally fine. Mdlle. Baldi (a new-comer), was excellent in the part of *Lydia*, and created a marked effect in the duet occupying so large a portion of the fourth act, her singing throughout the opera indeed being thoroughly satisfactory. Miss Clara Perry was charming in the part of *Chilina*, her purity of vocalisation in the characteristic "Vocero" and the Corsican ballad, especially, showing that she had been trained in a good school, and had profited to the utmost by her training. Mr. Barton McGuckin sang extremely well in the character of *Orso*, eliciting much applause for the melodious solo "Here often have I sat" and the Corsican Love-Song, and acted with an ease which shows that he is giving as earnest an attention to the histrionic as to the vocal art. Mr. Novara was appropriately impressive in the music of the brigand *Savelli*, and Mr. Henry Pope as the *Count de Nevers* and Mr. Ludwig in the somewhat thankless part of *Giuseppe Barracini* were highly efficient; the minor characters of *Antonio* and the *Sergeant of Marines* being effectively supported by Mr. Wilfred Esmond and Mr. B. Davies respectively. The choruses were not only well sung, but well acted throughout; and the scenery and dresses were everything that could be desired. The Opera was conducted by the composer, who presided over a well-balanced orchestra; the accompaniments, if in parts somewhat overpowering the voices, being generally so well played as to show much careful preparation.

It might be imagined that the first representation of this work would be attended by a large assemblage of artists and amateurs interested in the future of English opera; but, in proof of the hold it has taken of the general public, it should be mentioned that since the production of the Opera the audiences have steadily increased in numbers, the last evening performance (Friday) attracting by far the fullest house of the season, many persons, indeed, being unable to gain admission. Mr. Mackenzie, who conducted his work on each occasion, wisely declined many encores which were obviously desired by the majority; but on Friday evening and Saturday afternoon, the redemand for *Chilina's* "Old Corsican Ballad" in the third act was so general and decisive that it had to be repeated. It should also be stated that after every performance the composer was repeatedly called for and greeted most warmly by an enthusiastic audience.

Mr. Carl Rosa's short season terminated on Saturday, the 21st ult. The excellent performance of Madame Marie Roze as *Leonora*, in Beethoven's "Fidelio," and as *Marguerite* in Gounod's "Faust," must be recorded amongst the events of the season, and we must also mention the first appearance of Miss Amy Sherwin as the heroine in "Maritana," the *débütante* evidencing the possession of an agreeable light soprano voice, and eliciting a fair amount of applause in the favourite pieces in the Opera. On the last night of the season Ambrose Thomas's "Mignon" was performed, with Madame Marie Roze in the principal part, a highly successful *débüt* being made by Miss Clara Leighton as *Filina*, the new-comer displaying not only an excellent voice, but much talent for acting, both of which qualifications will no doubt ripen by experience. Mr. Carl Rosa, who con-

ducted on the occasion for the first time during the season, received from a crowded audience—including the Prince and Princess of Wales—an ovation which, considering the excellent faith he has kept with the public during the brief time allowed him, was in every respect most thoroughly deserved. Indeed, we cannot dismiss our notice of so important a season without paying a high tribute to the energy, perseverance and liberality of a lessee who has for years steadily kept before him the object he had at heart—that of founding a National Opera—and, despite many early discouragements, steadily worked to its accomplishment. To produce two works of such magnitude as "Esmeralda" and "Colomba" during a season extending over only four weeks was in itself a task of no ordinary difficulty; but to place them upon the stage in so perfect a manner, both musically and dramatically, as he has done, was a feat which he has a right to feel proud of, and for which he has nobly earned the thanks of all who believe that English lyrical composers require but the fostering care of so earnest a champion in the cause to enable them successfully to compete with the recognised composers of foreign countries.

CRYSTAL PALACE.

THE last Concert in March introduced a quasi-novelty in the shape of a Violin Concerto by the late Henri Wieniawski, dedicated to and played in splendid style by Senor Sarasate. A piece written by one virtuoso for another is not generally of great musical value, and Wieniawski's D minor Concerto is no exception to the rule. There is, however, a charming slow movement in which the "singing" quality of Senor Sarasate's violin was heard to great advantage. That the Concerto is full of brilliant passages, well adapted to the instrument, amounts almost to a truism under the circumstances. An admirable performance of Schumann's Symphony in C is all that remains to be recorded of an enjoyable though not very interesting Concert.

Mr. Hubert Parry's Symphony in G, performed for the first time at the last Birmingham Festival, was the chief feature of the next Concert (the 7th ult.). Its sound musical scholarship and earnestness of thought can never fail to impress the musician, and, apart from this, the work is by no means devoid of melodic beauty and genuine invention. A full analysis of the Symphony has already been published in THE MUSICAL TIMES, and we have only to add that the performance left nothing to be desired. The public were very demonstrative; still the applause went on increasing after each movement, and did not cease after the last until Mr. Parry had appeared on the platform to bow his acknowledgments. Mr. Richard Rickard on the same occasion played Chopin's Pianoforte Concerto in F minor in a very creditable manner, although he has still to prove that he is amongst born Chopin players; for the genuine interpretation of the Polish master is a matter of temperament rather than of training.

Of the Concert given on the 14th ult., it will be sufficient to record that in a fine performance of Berlioz's Symphony, "Harold en Italie," Mr. Krause played the viola part in a highly efficient manner.

The last Concert which falls under our present notice was full of interest in more than one respect. The Symphony was Brahms's No. 2 in D, a work which must rank amongst the highest symphonic achievements of our day, although its claims to a place by the side of Beethoven's masterpieces will appear doubtful to all but the "inner circle" of Brahms's worshippers. Its performance was excellent. Senor Sarasate at the same concert played Max Bruch's Violin Concerto in G, which is perhaps the most successful of Bruch's numerous compositions, being as effective for the instrument on the one hand as it is full of musical interest on the other. Considering the dearth of good compositions for the violin this Concerto is worthy of more attention than it receives from most violinists. Mr. Mackenzie's Scotch Rhapsody No. 2, heard for the first time at the Crystal Palace, was very favourably received, although placed, where no novelty should be placed, at the end of a long and fatiguing performance. Like its predecessor it is based upon Scottish melodies and exhibits the hand of the practised and gifted musician apart from the additional

charms of *coulour locale*. Mr. Egbert Roberts, an accomplished and deep-voiced baritone, sang a scena from Rubinstein's "Paradise Lost" on the same occasion.

PHILHARMONIC SOCIETY.

Two events of particular interest distinguished the Concert given by this Society in St. James's Hall on the 25th ult., and for the sake of these we may dismiss with mere mention that which, in the programme, calls for less note. Suffice it, therefore, simply to state that the Overture played was Schumann's "Hermann and Dorothea," the Symphony Beethoven's No. 7, the Concerto Beethoven's No. 5 (pianist, Madame Sophie Menter), and the final piece Liszt's Rhapsodie Hongroise, No. 4.

Of the two works requiring attention, one bore the name of a veteran composer, Sir Julius Benedict; the other that of a young man, Mr. Oliver King, who only a few years ago was a chorister-boy at St. Andrew's, Wells Street. They sampled, consequently, the talent of the generation past and the generation coming, and though thus separated by a gulf of years, presented more than one quality in common to show the continuity of genuine art. The work written by Sir Julius—for the artist, Madame Patey, who took the leading part in its interpretation—is a vocal scena, with words adapted by Miss Louisa Courtenay from Mary Stuart's soliloquy in Schiller's drama. We need not enlarge upon the poetic nature of the subject, since all must have read the pathetic lines in which the imprisoned Queen invokes her beloved France, and dreams of the liberty she is never more to know. Sir Julius has treated his theme with musicianly skill and no small measure of sympathetic feeling; though we have to complain that he is sometimes vague and wanting in power. Opening with a recitative, in accordance with the usual form, the scena goes on to a cantabile, expressive of adieu to France. This is followed by a short Intermezzo, wherein the Queen indulges thoughts of liberty, and afterwards comes the equivalent of a cabaletta, in which she sends to France, by passing clouds, the greeting of a hopeless captive. It need not be said that in each movement the hand of an accomplished musician appears, or that the vocal part was rendered with intelligence and feeling by Madame Patey. Yet the scena made no great effect, for the reasons, perhaps, upon which we have already touched. Though Sir Julius himself conducted, the orchestral music was played in slovenly fashion.

Mr. Oliver King's work appeared in the form of an Overture, and a prize overture to boot. It will be remembered that the Philharmonic Society offered, some time ago, a reward of ten pounds for the best composition of this kind, the task of deciding being undertaken by Sir M. Costa and Sir Julius Benedict. We now learn that forty-six overtures were sent in and examined by the judges—Mr. Otto Goldschmidt acting for Sir Michael—who gave the small prize but great honour to a work signed "Rex." In due course it was found that "Rex" hailed from Ottawa, Canada, and that he was the former chorister of St. Andrew's, but now pianist to the royal spouse of the Governor-General of the Dominion. That Mr. King's success surprised amateurs acquainted with his previous efforts cannot be said. The young composer's music had theretofore, it is true, been marked by a good deal of natural exuberance and by the complications in which youth, conscious of power and instinct with vitality, is apt to express itself. These features, however, revealed rather than obscured evidence of uncommon ability animated by serious and lofty purpose, and it seems to us quite natural that he should have borne off the Philharmonic palm. Mr. King's overture—we speak after one hearing and without seeing the score—invites some remarks upon its main structure, chiefly because the whole of the first part is repeated, like the first part of a symphonic Allegro, and the "working out" is necessarily brief in consequence. We do not at all object to the repetition, *per se*, because the themes are so good, and their orchestral treatment so attractive, that we can hear them again with pleasure, and still have zest for their recapitulation in the second part. At the same time, Mr. King interests us

greatly in the "working out," as far as it goes, and excites a wish that it had been allowed to go further. The young man is evidently not one of the imperfectly educated composers who nowadays shrink from scholastic work, and call it hard names that have a merit of their avoidance. He is far better than they, and the conviction of this fact provokes the criticism just advanced. For the rest we have nothing but praise; and especially do we congratulate Mr. King upon his close observance of classic form, and the clearness with which his themes are treated. The logical development of the work is never in doubt. At every step the listener knows exactly the stage of the "argument," just as he knows precisely what the composer is saying. These are great and rare merits in the work of a young man, and they encourage a belief that Mr. King has made a wise choice of method and style. We should add that the overture, heralded by a very brief Adagio which suggests the leading theme of the Allegro, ends with an animated Coda wherein the same materials are presented under different conditions, and is thus symmetrically rounded off. It was heard with marked approval, an idea being general that the Philharmonic Society had met with ample return for its money. Mr. W. G. Cousins conducted the performance.

A specially interesting feature of the next Concert, which takes place on the 9th inst., will be a new work composed expressly for the Society by Mr. Mackenzie. The composition is a Ballad for Orchestra founded on Keats's poem, "La Belle Dame sans Merci."

HENRY LESLIE'S CHOIR.

THE Concert given by this choir in St. James's Hall, on the 14th ult., was very largely attended, thanks, mainly, to the appearance of Senor Sarasate and M. de Pachmann. These artists played several favourite selections in the masterly style which we need not here particularise, and were rewarded with overwhelming applause. The more important doings, however, were those of the choir, conducted by Signor Randegger. This body of voices is not yet all it should be, nor all it will be after a time, but the execution of several difficult works called for hearty approval. We may instance Mendelssohn's Psalm, "Judge me, O God," Macfarren's "Orpheus with his lute," Lucas's "Unfading joys" and Pinsuti's "My lady comes," as affording opportunities which the Choir turned to good account by excellent art. A new part-song, "Winter Days," from the pen of Mr. Caldicott, was another executive success, and one for its composer also. This piece has been chosen to enter into the programme of the great choral competition at Cardiff Eisteddfod next August, and deserves the honour. It is a capital mixture of musicianly skill and the elements of popular effect. The vocal soloists on the occasion were the Misses Robertson and their brother, Mr. J. Robertson. These artists, having cultivated an almost perfect *ensemble*, were heard to great advantage in a new trio, "Hope," by Mr. J. C. Ward, and in Henry Leslie's "Love."

SEÑOR SARASATE'S CONCERTS.

THE overflowing audiences which have assembled on all occasions when Senor Sarasate was announced to play doubtless emboldened the Spanish violinist to give some Concerts on his own account. The first of these took place at St. James's Hall on the 9th ult., and the attendance was very large; but as "Colomba" was produced at Drury Lane Theatre on the same evening, we can only take formal note of the event. Senor Sarasate showed laudable ambition in engaging the Philharmonic Orchestra, as it enabled him to display his powers in that greatest test of a violinist's executive capacity, Beethoven's Concerto. Mr. Cousins's forces were heard in Schubert's unfinished Symphony, two movements of the "Midsummer Night's Dream" music, and the Overture to "Euryanthe."

A similar Concert was given on Thursday, the 19th ult., when Senor Sarasate repeated his remarkable performance of Mendelssohn's Violin Concerto, which he had already given at a Philharmonic Concert, and at the Crystal Palace this season. It is difficult to comprehend the feelings of

an executant who, after delighting his hearers with a masterly rendering of a masterpiece could so lower the dignity of his art as did the Spanish virtuoso in his so-called "Faust" Fantasia. It must also be noted with regret that the audience applauded the legitimate and the vulgar displays with complete indiscriminate. Senor Sarasate's last item in the programme was a clever though rhapsodical piece on Bohemian airs from his own pen. The orchestral portion of the Concert included Beethoven's Symphony in C minor, the Overture to "Oberon," and the two ballet airs from Rubinstein's Opera "Der Dämon," in which the composer has infused considerable Russian character into his music. Senor Sarasate announces a third and last Concert to take place on Friday afternoon, the 4th inst., at St. James's Hall.

MISS ZIMMERMANN'S CONCERTS.

THE first of these classical entertainments was given in the Royal Academy Concert Room on Thursday, the 19th ult., and was attended by a fair audience, considering that the announcements concerning the enterprise had not been extensively circulated. Even on this occasion the programme contained no reference to the future Concerts, which we believe are to be given on the 8th and 24th inst., and it is a fact that members of the audience were inquiring of one another whether the words "First Concert" implied that there were more to come. We draw attention to this because concerts of so high a character should not be in danger of failing for want of publicity. With the modesty that invariably characterises a true artist, Miss Zimmermann contented herself with one solo, Schumann's Fantasia in C, Op. 17, but in this she gave full evidence of her sterling qualities as a pianist. The work is as difficult as it is beautiful, but it was played with unflinching accuracy as well as with considerable feeling. The audience was in the highest degree appreciative, even asking for a repetition of the middle movement, though of course the request was not complied with. The concerted works in the programme were Mr. Villiers Stanford's Sonata in D, for pianoforte and violin, Op. 11, and Rubinstein's Quintet in G minor, Op. 99, in the execution of which the concert-giver was associated with Messrs. Straus, Ries, Zerbini and Pezze. In this instance native art more than held its own—Mr. Stanford's work being noteworthy for consummate musicianship and an easy flow of ideas, while that of Herr Rubinstein must be pronounced laboured and patchy, though containing one or two beautiful themes. Madame Sophie Löwe, whose appearances in the concert-room have been infrequent of late, sang six *lieder* by Schubert and Schumann with excellent taste and expression.

SACRED HARMONIC SOCIETY.

THE exceptionally fine performance of "Elijah," by the Sacred Harmonic Society, on the 6th ult., at St. James's Hall, is likely to enhance the reputation of the new association. The choruses were rendered not only with power and precision, but with the intelligence due to careful training. Miss Anna Williams was obviously suffering from hoarseness, but Madame Patey and Mr. Edward Lloyd were admirable, and Mr. Santley surprised his hearers by the freshness of voice, amounting to rejuvenescence, which he displayed in the principal character. The experiment of allotting the part of the Youth to a boy would have been more successful had the juvenile vocalist been less affected by nervousness. Mr. Hallé deserves praise for his admirable direction of the work. Schubert's Mass in E flat and Mendelssohn's "Hymn of Praise," were announced for the Concert on the 27th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MOST of our serial Concerts are now over for the season, and during the next few months the musical public will have to depend for their entertainment chiefly upon casual performances, which as a rule are not remarkable for excellence, either of subject-matter or execution. During the past month, however, there has been no lack of good music, as may be seen from the following notes.

Of the first event in chronological order, the production here on the 9th ult. of Mr. Sullivan's "Iolanthe," it is unnecessary to say much, because the merits and demerits of the work have been sufficiently canvassed beforehand in London and elsewhere. It may be remarked, however, that the performance was above the average of touring opera companies in completeness, if not in individual excellence, and that the piece met with a very favourable reception and attracted large audiences throughout the fortnight over which its run extended.

On the 12th an instrumental Chamber Concert of some interest was given by Miss Emily Walker, a local pianist of rising talent, assisted by a lady violinist, Miss Lucy Riley, and Mr. Rowland Winn (pianoforte). Among the chief features of the programme were Schubert's "Phantasiesstücke," a Sonata by Beethoven, the A flat and A minor Lieder (Nos. 19 and 21) of Mendelssohn, Thalberg's "Semiramide" Fantasia and Valses Capricieuses—all for pianoforte—and examples of Ries, De Bériot, and Beethoven, for the violin. The playing of both the ladies was distinguished by good feeling and irreproachable technique, among their most successful efforts being the air and variations from the Kreutzer Sonata and the "Pensées Fugitives" of Heller and Ernst.

The fourth and last of Mr. Stockley's Orchestral Concerts which took place on the 19th ult., was signalled by the first production here, under the composer's direction, of Mr. F. H. Cowen's "Scandinavian" Symphony (No. 3, in C minor), first given in St. James's Hall, on the 18th of December, 1880, and since performed with marked success in Austria, the United States and other foreign countries. Like the "Scotch" Symphony of Mendelssohn, this fine work embodies its author's impressions of Northern travel, only in place of the storm-lashed shores and misty mountain wilds of Caledonia, the music reflects the more placid spirit of the Norwegian fiords, whose stillness is broken only by the blithe song of an occasional boating party in summer, or the merry tinkling of the sledge bells in winter. Mr. Cowen, however, has not restricted himself to the delineation or suggestion merely of external effects, but has caught something of the heroic spirit of Northern legendary lore, thus raising his work as much above the level of ordinary programme music in scope, as it certainly is in form and structure. The performance of this very picturesque and original work on the occasion under notice was distinguished by a spirit and brilliancy which elicited not only the composer's cordial encomiums but the enthusiastic applause of the public. Another interesting novelty on this occasion was Mr. Cowen's new Suite for strings, entitled "In the Olden Time," which was first heard at the Crystal Palace a few weeks ago. The audience were evidently much impressed by the quaint old English character of the themes and their clever contrapuntal treatment, but the work as a whole did not excite so much enthusiasm as the Symphony, or appeal so strongly to popular sympathies as the fanciful and picturesque Ballet Suite of the same composer heard here at the Festival of last autumn. Of the other orchestral works performed at the same Concert the most noteworthy were the late Sterndale Bennett's Fantasia Overture "Paradise and the Peri," written in 1862 for the Jubilee of the London Philharmonic Society, and the Prelude to Mr. Sullivan's "Henry VIII.," written in 1877 for Mr. Calvert's revival of the play at Manchester. Mr. Rowland Winn played with good feeling and effect the pianoforte part in Sterndale Bennett's very Mendelssohnian Caprice in E major; and Madame Patey in Schubert's "Ave Maria" (transposed), Haydn's "She never told her love," and Benedict's "By the sad sea waves" was not less successful than Signor Foli in the "Creation" air "Now heaven in fullest glory shone," Mendelssohn's "I'm a roamer," and Pinsuti's "Bedouin's Love-Song."

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THIS month has been singularly devoid of musical interest, thanks to the action of the Colston Hall Company, who, by letting their building for long periods to proprietors of panoramas, temperance lecturers, and others, have effectually put a stop to the usual series of Monday

Popular Concerts. For several seasons Mr. Riseley gave his twelve Popular Concerts between October and April, but last year he was unable to obtain the hall after Christmas, and was obliged to give the second six Concerts during the summer term. Consequently the attendance was not good, and we cannot complain of the experiment not being repeated this year, although there is a widespread feeling of regret among that section of the community who do not care for panoramas and are not personally interested in the Blue Ribbon Army. Bristol cannot be said to give undue encouragement to English art in any form, but she certainly carries the palm among English cities for staunchly and steadfastly setting her face against her own native artists, and her musical citizens suffer accordingly. In point of fact, Bristol, musically, is divided into two parties; the one holds that nothing good can come out of Bristol, and that no artist is worth his salt unless he bears a foreign name; the other maintains that Bristol, fairly treated, could and would in the course of a few years rank at least as high as Birmingham or Manchester, both in regard to choir and orchestra. Unhappily this second party is in the minority, monetarily if not numerically, and as things stand at present there seems little hope of Bristol obtaining a fair chance of showing what she is really capable of in matters musical. The universal law of progress is not, it would appear, acknowledged by the powers that be in Bristol, but we have faith in "the survival of the fittest," and it is our firm conviction that, sooner or later, Bristol will, in spite of all opposition, take that place in the musical world which she would even now have been qualified to claim were not her house so "divided against itself."

The Festival Choir has been called together again after some months' rest, and is now preparing for a couple of Concerts, to be given in the autumn, and for which, we hear on good authority, Mr. Hallé's band either is, or will be, engaged. If this is the case, it is to be hoped that the committee will stipulate for rather more full rehearsal than at the Festival of last year, unless they wish to maintain the reputation for carelessness on these points so well earned and so liberally bestowed on that unfortunate occasion. The music at present in rehearsal is Handel's "Belshazzar" and Goetz's 137th Psalm. It is too early as yet to criticise the choir, and it is scarcely fair to compare its present condition with the high pitch of perfection it had arrived at, by dint of almost daily rehearsal, before the Festival; but the long holiday has certainly told upon it, and Mr. Rootham has plenty of work before him if he intends, as we hope, to bring it up to what it was last October, before the above-mentioned Concerts take place.

Miss Farler gave her Annual Concert at the Colston Hall, on the 5th ult., the first part of the programme consisting of Niels Gade's Cantata, "Psyche," given for the first time in Bristol, with a chorus of about 180 selected from the Festival Choir. Mr. Carrington led the small band and Mr. Rootham conducted. Madame Marie Roze sang the part of *Psyche*, and the other soloists were Miss Letti Wade, Miss Farler, Mr. Morgan and Mr. Oswald (in place of Mr. F. King, who was unable to sing through indisposition). The second part of the concert was miscellaneous.

An Organ Recital by Mr. Riseley, on the 21st ult., and the fifth Annual Concert for the Great Western Railway Servants' Benevolent Fund, on the 25th ult., were the only other events of any consequence. At the latter, Miss Thudichum sang a couple of ballads in excellent style, and the Cathedral quartet—Messrs. Jones, Morgan, Nash and Thomas—performed various part-songs with considerable execution and finish. Mr. Riseley was at the organ.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month Bradford may be said to have almost monopolised the attention of musical amateurs in this neighbourhood; elsewhere the season practically ended at Easter.

The postponed Concert of the Leeds Orchestral Society was given in the Church Institute, on the 9th ult., before a very poor audience. The performance of Sterndale

Bennett's "May Queen," which formed the first part of the programme, was in many respects unsatisfactory; the orchestra did not show signs of intimate acquaintance with the work, and the principals were somewhat unsteady, chiefly owing, no doubt, to the inefficiency of the instrumentalists. The chorus, which consisted of the members of the Armley Vocal Society, gave considerable satisfaction under the direction of Mr. W. H. Harrison. In the second part of the programme only one item calls for special mention—the pianoforte solo of Mr. J. Sidney Jones, junior, who played two of Chopin's Waltzes (Op. 64, No. 3, and Op. 42) with excellent taste. The Leeds Orchestral Society will do well to take to heart the lesson which this Concert must have taught, and abstain from appearing in public again without the necessary rehearsals.

The Manningham (Bradford) Vocal Union deserves every encouragement for the enterprise displayed in presenting a new work before its subscribers on the 10th ult. Heinrich Hofmann's "Cinderella" was performed on that occasion in the Bradford Church Institute with no little success, thanks to the energy of the Society's Conductor, Mr. J. H. Rooks. The chorus fully entered into the spirit of the work, and the band was as efficient as was to be expected. The soloists were Miss Norton, Madame Armitage, and Mr. Thornton Wood, all of whom won much applause at the hands of an appreciative audience. The Cantata formed the first part of the programme, the latter consisting of miscellaneous vocal selections.

Another enjoyable Concert was given at Bradford on the 13th ult., when the Festival Choral Society performed two important new works—Gade's "Psyche" and Mrs. Meadows White's "Ode to the Passions"—both for the first time in Bradford. A composition of so musically a character as Gade's new Cantata, and withal so melodious, could not fail to interest both executants and listeners; and not only was a masterly performance of the work given by the principals, band and chorus, but the audience was fascinated from the commencement. As at Birmingham, the favourite number proved to be the stirring chorus, "Thou art mighty, O Eros," which was most powerfully sung, and repeated in answer to vigorous applause. No less successful however in the execution was the graceful opening number, "In Hellas, a country of sunlight and gladness," which is replete with the most melodious passages. The arduous parts of *Psyche* and *Eros* were undertaken by Miss Agnes Larkcom and Mr. Bridson, both of whom acquitted themselves admirably; Mr. Bridson especially displayed untiring energy and remarkable refinement throughout the work, and has seldom sung better in our hearing. Miss Clara Jowett and Madame Armitage took the other solo parts; and Mr. R. S. Burton conducted an efficient band. We predict for Gade's "Psyche" a lasting popularity in Yorkshire, and expect to hear of more than one performance of the Cantata here next season. Mrs. Meadows White's "Ode to the Passions" is another work of great merit, and also deserving of frequent repetition: themes of the most different character are treated with the greatest skill, and the whole composition leaves a decidedly favourable impression upon the listener. Had the Bradford performance of this work been equal to that of "Psyche," the success of the composer would have been more generally recognised, but enough was done to show that the Cantata is one well worthy of the attention of any choral society. The most successful numbers were the soprano solo—"But Thou, O Hope"—beautifully sung by Miss Larkcom, the baritone air—"Revenge" and "Pity"—equally well interpreted by Mr. Bridson, and the choral numbers which open and conclude the work. The local soloists, Miss Jowett, Madame Armitage, and Mr. Mellor, have been heard to greater advantage, and the orchestra did not seem thoroughly acquainted with their work. Notwithstanding these deficiencies, however, the first performance of "The Ode to the Passions" in Yorkshire, gave general satisfaction. We hope soon to hear it repeated.

A third Concert of much excellence was given at Bradford on the 17th ult., when a new Society—The Bradford St. Cecilia Society—made its first public appearance. The reputation of the Conductor, Mr. Edward Hecht, was enough to attract a large audience, and accordingly we were not surprised to find the hall of the Technical School

filled with a most influential gathering of amateurs. Mendelssohn's "Athalie" commenced the Concert, and received a fairly good interpretation, the solos being taken by members of the Society, and the lyrics recited by Mr. Ellaby. The rest of the programme was made up of miscellaneous items, vocal and instrumental, chief among which was the Allegro from Schubert's Sonata in D, which was admirably played by Mr. Hecht.

Amongst minor performances of merit we may mention those of Handel's "Judas Maccabæus," at Moldgreen, (Huddersfield), on the 9th ult., and of Gaul's "Holy City," at Halifax, on the 23rd ult.: the latter was under the superintendence of Mr. James Broughton, the Leeds Musical Festival chorus-master.

"THE REDEMPTION" IN BRUSSELS.

WE learn from the *L'Indépendance Belge* that the performance of "The Redemption" in the Palais des Beaux Arts, on Sunday, the 22nd ult., under the direction of M. Gounod fulfilled every promise, and the Nouvelle Société de Musique has every reason to congratulate itself on having introduced this work to the Brussels public, whose reception, both of the author and his composition, was most sympathetic. The vast hall of the Palais des Beaux Arts was filled to overflowing. In the nave a gallery furnished with seats covered in red velvet had been prepared for the Queen and her suite. Her Majesty showed the utmost interest in M. Gounod's work and listened throughout with profound attention. At the end of the first part, the Queen expressed a desire to follow the performance with a score, a copy of which was at once placed before her by a member of the committee. After the second part Her Majesty sent for the composer with whom she had some few moments' conversation, and expressed to him very graciously her appreciation of the work, indicating in the words of a connoisseur the various impressions she had received. A fashionable audience assembled to hear this important production, several having come from Paris for the purpose, amongst whom we noted specially M. Jules Massenet and M. Bourgaud-Ducoudray. The soloists, Mdles. Ella Lemmens and Pollender, MM. Warol, Heuschling and Fontaine, had little opportunity for personal display in their music, the principal part of which is recitative: but all equally distinguished themselves by the feeling and style which characterised their efforts. Miss Ella Lemmens especially was heartily applauded, and in the beautiful air "From Thy love as a Father," ending with the high C, proved herself a worthy daughter of her distinguished mother. The chorus merits commendation for the sonority of the voices, for correctness, and for the observance of the *nuances*, while M. Warnots merits special mention for his care in preparation, which resulted in so excellent a performance, and in which the orchestra accomplished its important task so as to justify the highest encomiums.

GOUNOD'S "REDEMPTION" IN DUBLIN.

GOUNOD's new Oratorio was produced under the auspices of the Dublin Musical Society, on the 2nd ult., before a crowded audience, not only every seat being filled, but every available inch of standing room being occupied. The Conductor, Mr. Robinson, is to be warmly congratulated upon a performance in every respect highly creditable to all concerned, and the effect of the work upon the listeners was so decisively manifested as to warrant its speedy repetition by the Society. Upon the merits of the Oratorio generally, the *Daily Express* says: "To criticise such a work on a first hearing is no easy matter, for as a composition it stands alone. In one sense it is 'beyond compare,' because there is nothing to compare it with. At one time we are almost startled with its very simplicity; at another overcome with its grandeur. To thoroughly understand 'The Redemption,' to appreciate all its beauties, to comprehend and grasp in all their fullness the deep religious aims and thoughts which inspire the composer, and which permeate the entire work from cover to cover, would require several hearings." And on some of the most popular portions of the work the writer has the following remarks: "The March to Calvary is one of

the main features of the work, and it is only excelled by the really stupendous chorus, 'Unfold, ye portals.' So wonderful is the orchestration in the March to Calvary that when listening to it one can almost fancy he heard the brutal shouts of the Pagan crowd thirsting for the Saviour's blood; and then, amidst all the shouts and jeers and scoffs, he hears, too, the sobs and lamentations of the faithful few who still followed our Lord to the place of crucifixion. The sobbing and sighing of the orchestra as it accompanies the grand old hymn, 'Vexilla Regis prodeunt,' sung first by the soprani and afterwards by the entire choir in unison, is, indeed, most beautiful. How beautiful, too, is the way in which the exquisite 'typical melody' is introduced over and over again as an accompaniment to the voice part. This 'melody' is first heard in the Prologue, when the decree of Redemption is announced in the councils of the Eternal. It then comes down from heaven, so to speak, with our Saviour, accompanies Him all through the story of His life, and is heard for the third and last time in thundering tones, with the full strength of the orchestra, at the end of the chorus 'Unfold, ye portals,' where our Saviour ascends to heaven. For grandness of conception this chorus will ever stand unequalled." The general rendering of the Oratorio was excellent, Miss Anna Williams, who took the soprano solos, giving an exceptionally fine reading of the music which fell to her share; and Mrs. Scott-Fennell, Miss Bessie Herbert, and Miss Ellis being also highly efficient. It is needless to record the perfection with which Mr. Santley sang the parts allotted to him, those of the *Narrator* and of *Jesus*; but a word of praise must be given for the tenor, who displayed a good voice, although he was evidently in parts overweighted by the music. All the choruses went extremely well, the singing of "Unfold, ye portals" producing an effect which will not easily be forgotten.

NINE "Richter Concerts" are announced in the prospectus for the seventh season, which will commence on the 7th inst. and conclude on July 2. At the opening concert the first part of the programme, in memory of Richard Wagner, will be devoted exclusively to this composer's works, and comprise the "Faust" Overture, the "Parsifal" Prelude, the Vorspiel and *Isolde's* Liebestod, from "Tristan und Isolde," and the Funeral March from "Götterdämmerung," the second part being devoted to Beethoven's Symphony in C minor. The only novelty promised during the season is Bach's Suite in D; but the following composers will be worthily represented: Beethoven, Berlioz, Brahms, Cherubini, Dvorák, Haydn, Henschel, Joachim, Liszt, Mackenzie, Mendelssohn, Mozart, Raff, Schubert, Schumann, Spohr and Wagner. Amongst the interesting works chosen may be mentioned Berlioz' Symphony "Harold en Italie"; Brahms's Concerto for pianoforte, No. 2; Dvorák's Slavonic Rhapsody, No. 2; Mackenzie's Scotch Rhapsody, No. 2, "Burns"; and Mozart's Concerto for solo violin, solo viola, and orchestra. In addition to Beethoven's Choral Symphony, the Richter Choir will sing in Brahms's "Schicksalslied," Haydn's "Nelson" Mass, and Beethoven's Choral Fantasia. The orchestra of 100 performers will be led by Herr Ernst Schiever, the choir will be under the direction of Herr Theodor Frantzen, and Herr Hans Richter will conduct.

ON Friday evening, the 6th ult., a Concert was given by the Choir of Dulwich College Chapel of Ease in the Iron Schoolroom, Croxted Lane. The first part of the programme was sacred, and contained vocal compositions by Farrar, Macfarren, Mendelssohn, Sullivan, &c.; a pianoforte solo, "Au Lac de Wallenstadt" (Liszt), played by Mr. William H. Stocks, M.C.O. (Organist of the chapel); and the first movement of Mozart's Sonata in F, with an original accompaniment for a second pianoforte composed by Grieg—Master Alfred Hollins playing the music of Mozart, and Mr. Stocks that of Grieg. The second part contained part-songs, madrigals, &c., by Brahms, Cummings, Festa, Pinsuti, &c., and two pianoforte solos, played by Master Hollins, "Nouvelles Soirées de Vienne," No. 2 (Tausig), and Mendelssohn's "Capriccio brillant," Op. 22, the orchestral accompaniment being performed on a second pianoforte by Mr. Stocks. The singing was extremely good. Mr. Stocks conducted.

THE final examination for the first fifty open scholarships in the Royal College of Music was decided on the 20th ult. The total number of applications was 1,588. These were reduced by the preliminary local examinations to 480, divided as follows: Pianoforte—Females, 185; males, 49—total, 234. Singing—Females, 124; males, 13—137. Violin—Females, 16; males, 35—51. Composition—Females, 8; males, 22—30. Organ—Female, 1; males, 20—21. Violoncello—Males, 3. Clarinet—Male, 1. Oboe—Male, 1. Flute—Male, 1. Harp—Female, 1. During the previous week these 480 selected candidates had been under examination by the professors of the College in the various branches, at the College, and in the Albert Hall. They were reduced to seventy-six, and out of these the body of professors in conclave assembled selected the final number of fifty. The professors present were Madame Lind-Goldschmidt, Madame Arabella Goddard, Mr. Pauer, Mr. Deacon, Mr. Holmes, Mr. Walter Parratt, Mr. Martin, Mr. Stanford, Dr. Hubert Parry, Dr. Bridge, Mr. Franklin Taylor, Mr. John F. Barnett, Mr. Eaton Fanning, Mr. Visetti, Mr. Gompertz, Mr. John Thomas, Mr. Lazarus and Mr. Barrett. Subjoined are the names of the successful candidates and of the *proxime accersunt*: Piano Scholarships—Ellen E. Aubin, aged 15, Jersey; Marmaduke M. Barton, 17, Leeds; William W. Cook, 15, Halifax; Lily A. Crabtree, 18, Manchester; Sarah T. F. Crowdy, 13, Weybridge; Emily R. Daymond, 16, Reading; Emily C. Fehr, 16, Leytonstone; Annie C. Fry, 18, London; Annie M. Grimson, 12, London; Beatrice E. Hallett, 14, Norwood; Frances M. E. Hime, 14, Londonderry; Chas. H. Holden-White, 14, London; Louisa F. Kellett, 17, Dublin; Mary C. Macdonald, 17, Chester; Edith E. Manning, 16, Bexley Heath, Edith Oldham, 17, Dublin; Marian P. Osborn, 14, Shorncliffe. *Proxime accersunt*—Eugenie E. L. Benard, 18, London; Wm. J. Chisman, 10, London; Emily L. Gilloch, 18, London; Ada H. Green, 16, New Barnet; Atalanta K. Heap, 17, Walmer; Clara Howard-y-Gomez, 16, London; Lucy Kaye, 18, Leicester; Mabel R. Lyons, 13, London; Hannah A. Parry, 12, London; Mary B. Sanderson, 17, London; Catherine Smith, 14, Leeds; Olive B. St. Clair, 17, London; Simeon Vantyn, 14, London; Henrietta Van Velthusen, 13, Newton Abbott; Thomas J. Woolall, 16, West Bromwich. Singing Scholarships—Julie Albu, 19, London; Amanda C. E. Aldridge, 17, London; Annie Belcher, 19, Brighton; Sarah Berry, 18, Heywood; Thomas C. Frost, 22, London; Annie H. Harding, 20, Reading; Thos. W. Page, 19, Dartford; Dan. Price, 20, Dowlais; John A. Ridding, 20, Birmingham; Bertha Risch, 19, Charlton; Edith F. Robiolio, 18, London; Anna M. Russell, 20, Limerick; Emily L. Stewart, 19, Birkenhead. *Proxime accersunt*—Sarah A. Armitage, 17, Newcastle; Florence C. Boxell, 18, London; Kate E. Burrage, 21, London; Ellen M. Conway, 21, London; Ada Elkington, 17, London; Keturah Evans, 18, Dowlais; Dora M. Mawhinney, 21, London; Kate Y. McNeill, 19, London; Francis H. M. Summers, 20, Cottingham. Composition Scholarships—Francis J. Barat, 20, London; William Duncan, 16, Sale; James McCunn, 14, Greenock; Arthur W. Smith, 20, Windsor; Sidney P. Waddington, 13, Leicester; Charles Wood, 16, Armagh. Organ Scholarships—Alfred H. Brewer, 17, Oxford. Clarinet Scholarships—Francis D. Bulkley, 16, Dublin. Flute Scholarships—Hubert J. Lambach, 13, Edinburgh. Harp Scholarships—Alice M. Smith, 15, Taunton. Violin Scholarships—Arthur C. Bent, 16, London; Winifred R. Holliday, 17, London; Henry H. Inwards, 17, Luton; Emil Kreuz, 15, London; Arthur C. Rush, 14, London; Percy V. Sharman, 13, London; Wm. M. Stephenson, 9, Bingley; Jasper Sutcliffe, 14, Oldham. *Proxime accersunt*—Jessie C. Hudson, 17, Twickenham; Annie E. E. Norledge, 13, London. Violoncello Scholarships—Joseph F. Field, 16, London; Wm. Henry Squire, 11, Exeter.

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THE prospectus of the Royal Italian Opera for the coming season, which is announced to commence on the 1st inst., appeals directly to those who have been for years the supporters of this fashionable lyrical establishment, and takes no heed of the growing operatic requirements of that large section of the music-loving public for which it is evident that, sooner or later, ample provision must be made. It is not therefore surprising that the pit should be abolished in favour of extra stalls, nor that what was known in olden times as "Fops' Alley" should be restored. The conservative feeling evidenced by these concessions to the "loungers" may of course be considered as symptomatic of the character of the entertainment to be provided; and when we say that each familiar opera promised is coupled with the name of a *prima donna*—"La Gazza Ladra" for Madame Patti, "Der Fliegende Holländer" (with an Italianised title) for Madame Albani, "Il Domino Noir" for Madame Pauline Lucca, and Rossini's "Il Conte Ory" for Madame Sembrich—it will be seen that the works are selected to suit the singers, and not the singers to suit the works. The one novelty is to be Ponchielli's "La Gioconda," with Madame Durand, a new comer, as the heroine. The names of those who will also make their first appearance in this company are Mdlle. Adèle Gini, Signor Marconi, Signor Battistini, M. Devoyod, Mr. Maas, Signor Ravelli, and Signor Del Puente. The conductors will again be Signor Bevilacqua and M. Dupont; M. Lapissida will be stage manager, Mr. Betjeman leader of the ballet, and Mr. Pittman organist. The announcement that the orchestra and chorus will remain "nearly the same as last season" sounds somewhat ominous; but we must hope for the best. The subscription will consist of only twenty-four nights; and it must be mentioned that the nightly price of a stall has been wisely reduced to one guinea.

WE are glad to find that Molique's fine Oratorio "Abraham," revived with such decided success at the last Hereford Festival, has been recently given at Neath by the Harmonic Society, and with a result which we trust will lead to many other representations of a work the neglect of which is one more proof of the apathetic treatment of many of the compositions of the great masters. The performance took place on the 5th ult. at St. David's Church, and was preceded by a short service, read by the Archdeacon. The character of *Abraham* was intrusted to Mr. Thomas Kempton, of St. Paul's Cathedral, who sang extremely well throughout; but in consequence of his suffering from a severe cold, he was assisted in some of the recitatives and concerted pieces by Messrs. D. Thomas and W. P. Struvé. The soprano solos were divided between Misses Jenny Jones and Annie Rees, the contralto part being sung by Miss Curtis, and the tenor by Messrs. Hopkin Morgan and H. Hopkins. The band consisted of twenty performers, led by Mr. E. G. Woodward, of Gloucester. Miss Matthews, the Society's accompanist, presided at the organ, and Mr. J. L. Matthews conducted. The choruses were well sung, and produced a marked effect upon the audience. In a notice of the performance in the *Weekly Mail* it is said that "the work has unquestionably all the elements of popularity," and that very many of the numbers require but to be known to obtain general recognition. The beautiful prayer for soprano and alto, "Hear our prayer, O God" is much praised, and many of the solos evidently secured the high appreciation of the audience.

THE ninth Annual Concert by the Violin Classes at the Birkbeck Institution, under the direction of Mr. W. Fitzhenry, took place on March 31. A March by Guido Papini and a Selection of Welsh Airs arranged by R. S. Hughes were played in excellent style by the ladies and gentlemen of the Violin Classes, and elicited much applause. The vocalists, Miss Mary Beare, Miss Marian McKenzie, Mr. E. Bryant and Mr. Bassett (who replaced Mr. Thurlay Beale) won much favour in their several selections, and Mr. Gatehouse deservedly gained an enthusiastic encore for each of his two violin solos. Messrs. Kendall and Parker (violoncello), and Mr. H. S. Webster and Miss Gatehouse (pianoforte) were efficient accompanists.

MR. J. S. CURWEN'S attempt to naturalise the Welsh Eisteddfod in England met with fair success at Stratford on the 13th and 14th ult. There were 150 candidates, which included, with the choirs, 350 individuals. In some of the classes the entries were too numerous for the time of the public competition, and a preliminary examination was held in private a week previously, to reduce the numbers. The subjects were junior and senior pianoforte-playing, ditto sight-reading, solo-singing competitions for each of the four voices and for boys, quartet singing, composition, solo sight-singing, and choral singing by Societies. Messrs. Ridley Prentice, J. F. H. Read, and W. G. McNaught were the judges. The interest culminated in the choral contest, when the Town Hall was densely crowded. The competitions lasted two days. Much has been done during the winter by the prospect of these contests to stimulate musical study in the district. All competitors were *bona fide* residents and amateurs. The judges, in their award, expressed themselves surprised at the high attainments of the candidates.

At St. Anne's, Hoxton, on Easter Day, there was a full Choral Celebration at eleven o'clock. The service was Field in D, with Himmel's "Incline Thine ear" as Introit, the bass solo being sung by Mr. E. Puttock, the Precentor, and the treble solos in the Communion Service by Master H. Clark. The sermon was preached by the Rev. T. Macdonogh. The Sanctus and the Pater Noster were especially well rendered. The voluntaries were, before the service, "I know that my Redeemer liveth," and after, "Hallelujah" (Engedi). At seven o'clock there was a Festal Evensong, Tallis's Responses being used, the Psalms and Canticles being sung to Chants selected from the Cathedral Psalter. Prayers were intoned by Rev. T. Macdonogh, and the sermon was preached by Rev. W. M. Puttock, the vicar. The musical arrangements were under the direction of Mr. G. Dixon, the Organist and Choirmaster, who presided at the organ.

THE Belle Sauvage Glee Union's second Annual Concert was given at the Memorial Hall, Farringdon Street, on the 11th ult., under the direction of Mr. C. H. Hewitt, L. Mus., T.C.L. There was a good attendance, and the Concert was highly successful. The glees and part-songs were excellently rendered and much applauded. The soloists were Miss Elise Worth, Madame L. Russell, Mr. W. Syckelmoore, Mr. Sydney Beckley and Mr. J. H. Müllerhausen. Miss E. M. Lawrence's new song, "My Scottish Lassie," sung by Mr. Beckley and accompanied by the composer, met with a favourable reception and had to be repeated. Master George Leipold's violin-playing was the feature of the evening, and he was enthusiastically encoired in both his solos. Messrs. T. W. Leete, J. Williams and Frank Braine contributed a trio for violin, violoncello, and piano (Haydn), and Mr. G. F. Bruce, besides acting as accompanist, played a Scherzo for pianoforte by Kalliwoda.

A SIGHT rarely to be witnessed—namely a wedding in St. Paul's Cathedral—took place (the second only in the present century) on Wednesday in Easter week, the 28th of March on which occasion the marriage of the eldest daughter of the Very Rev. the Dean, with the Rev. Francis Paget was solemnised with full choral service. The occasion was the means of bringing forth an Anthem composed by Dr. Stainer, which will probably be found useful on similar occasions elsewhere. The words, with the exception of the opening recitative (from St. John ii. 1) were, we believe, written by the bridegroom himself, and are in the form of a two-verse eight-line hymn. The greater part of the Anthem consists of a melodious duet for treble and tenor, which duet may, the composer indicates, be used separately as an Anthem when a four-part chorus is not available; this, will doubtless increase the utility of the composition.

A FESTIVAL, on a small scale, was held by the Gregorian Association, on Thursday, the 12th ult., in All Saints' Church, Lower Clapton: the choir, numbering about 130 voices, being under the direction of Mr. C. Warwick Jordan. The music was, we believe, virtually the same as that which will be heard at the forthcoming Annual Festival at St. Paul's, on which occasion we propose to deal with it more fully.

M. OCTAVE FOUQUÉ, whose death was announced in Paris, on the 24th ult., was better known as a critic than as a composer of music. His compositions are frequently met with in Parisian concert-programmes, but his operatic work has not yet been made public. His best literary productions were collected and published in the autumn of last year under the title of "Les Révolutionnaires de la Musique." In these essays M. Fouqué discussed with much acumen and grace the influence of Lesueur on Berlioz, the sojourn of Berlioz in Russia, the Ninth Symphony of Beethoven, Wagner's theories of the Music-drama and Glinka's works. He wrote a biography of the latter composer, and contributed many articles to the *République Française* and other journals. His writings are distinguished for valuable *aperçus*, and as a critic he displayed both taste and judgment.

UNDER the conductorship of Mr. J. H. Maunder a very successful "Ladies' Night" brought the second season of the Civil Service Vocal Union to a close, the Concert being given in the large hall at Cannon Street Hotel, on Friday evening, the 13th ult. The programme was well rendered, especial praise being due to the choir for the precision and delicacy of expression displayed in the interpretation of the part-music. Vocal solos were contributed by Mr. E. G. Richardson, Mr. Trelawney Cobham and Mr. H. W. Schartau, and trios by Messrs. Maunder, Nettleship and Baker. The instrumental music comprised a pianoforte solo by Mr. C. Gardner, who performed his own composition; Dussek's duet for violin and pianoforte, Adagio, Cantabile and Rondo Sonata, in B flat (Hon. E. P. Thesiger and Mr. Austen Leigh); and a flute solo by Mr. C. Spencer West.

At Porlock, in the parish church, on the 8th ult., the portion of "The Messiah" relating to the Death and Resurrection of our Lord was given as an Anthem at the evening service. The church was crowded, and many were unable to gain admission. The solos were sung by Mrs. Anderson and Messrs. Erridge and Hook. The orchestra was small but complete, consisting of twenty instruments. Mr. Sadler was leader, the Rev. Walter Hook Conductor. The hymns were accompanied by the orchestra with very grand effect, and after the service Beethoven's Second Symphony was played. This is the third time lately that a band has been used in Porlock church; on this occasion, however, there was a great advance, musically speaking, and the orchestra played with remarkable taste and precision. Professionals and amateurs were about equally represented.

A VERY successful Concert was given on the 12th ult. by the Paddington Chapel Choral Union, under the conductorship of Mr. J. H. Moon, R.A.M. Favourable mention must be made of the rendering of Bishop's "Now tramp" and Mozart's "Calm is the glassy ocean," the solo in each of these being well sung by Miss Gina Fitzgerald, who was also greatly applauded for Pontet's "Tit for tat," and encoired in her second song, "Little April Fool" (Roekely). Madame Evans-Warwick, who replaced Madame Edwyn Frith at very short notice, sang songs by Blumenthal and Behrend with much taste. Mr. Edwyn Frith and Mr. E. Hall contributed some popular ballads, which were well received; and Mr. Windeyer Clarke, solo pianist, was obliged to repeat Walter Macfarren's Tarentella in C minor. Mr. Horace G. Holmes was a very efficient accompanist.

SOME attractive Recitals on an organ built by Messrs. Maley, Young and Oldknow, for the Parish Church of Wareham, in Dorsetshire, have been given at the builders' factory, King's Road, N.W., during the past month. The organ, which is to cost a little more than £1,000, is an effective three-manual instrument, containing nine stops on the great organ, the same number on the choir, twelve on the swell, and four on the pedal organ (the last-named being particularly effective), and the usual accessory movement. The opening Recital was given on Monday, the 2nd ult., by Mr. E. H. Turpin, who was followed by Mr. Geo. C. Martin, of St. Paul's Cathedral, Mr. W. S. Hoyte and Mr. A. L. Tamplin, all of whom contributed interesting programmes.

THE St. Andrew's Choral Society (Shepherd's Bush) gave its closing Concert of the season at the Athenæum, Goldhawk Road, on the 4th ult., before a large and appreciative audience. The first part of the programme consisted of Haydn's "Spring" and Mendelssohn's Pianoforte Concerto in G minor, well rendered by Miss Florence S. Peat. The second part was devoted to Rogers's new humorous Cantata "Beauty and the Beast," performed for the first time in London. This charming little work was admirably rendered by the choir and orchestra. The principal vocal parts were given with great effect by Miss Florence Davis, Miss Minnie Hyem, Mr. H. L. Fulkerson and Mr. Frederic Penna, whose efforts elicited much applause, several of the numbers being enthusiastically encored. Mr. Felix Somner led the orchestra, and Mr. S. Kilbey conducted.

THE National Eisteddfod of Wales, which is to be held at Cardiff in August next, under circumstances which have already been referred to in these columns, is to be patronised by Her Majesty the Queen, who, it has been pointed out, had, as a Princess, conferred a similar honour fifty years back on an Eisteddfod held in the same town. This concession is due to the efforts of Sir E. J. Reed, M.P., the member for Cardiff, and the inhabitants of that town are much rejoiced at the success which has attended his application. There is every reason to suppose that the forthcoming proceedings will be accompanied with great *éclat*. The local promoters of the Eisteddfod are certainly leaving no stone unturned in their efforts to render it successful in an almost unprecedented degree.

THE Leytonstone Choral Society gave its first Concert on Monday evening, the 2nd ult., which was a great success. The programme included Gounod's "Ave Verum," Mendelssohn's "Judge me, O God," Morley's "My bonny lass," and Leslie's "Lullaby of Life," all of which were rendered with admirable precision. Much credit is due to the Conductor, Mr. J. W. Ulyett, for the manner in which he has trained the choir in so short a time. The soloists were Miss Margaret Hoare, Mr. J. C. Butterfield and Mr. H. Jones. Miss Dakin presided at the pianoforte. The Leytonstone Orchestral Society also assisted at the Concert, the several works performed, under the direction of Mr. Haynes, adding greatly to the evening's entertainment.

A CONCERT in aid of the North-West London Hospital was given at the Tufnell Park Church Room on Thursday evening, the 5th ult. The programme included Toy Symphonies by Haydn and Romberg, played by the St. Thomas's Musical Union, under the conductorship of Mr. George J. Levy. The principal artists, all of whom were well received, were Miss Mina Poole, Mlle. Angelina del Santo, Miss Agnes M. Everist, Mr. Edward Hall and Mr. Weldon Hydon; solo violin, Chevalier Agostino Robbio; solo violoncello, Mr. H. C. Manning; solo pianoforte, Madame Stella Damerick (pianiste to the Queen of Spain). Mr. J. Farquharson Walenn also contributed pianoforte solos, and Miss F. M. Strutt Cavell accompanied. The Concert was very successful.

THE second Annual Orchestral Concert of the South London Musical Institute was given under the direction of Mr. L. C. Venables at the Hall, Camberwell New Road, on Tuesday, the 10th ult. Schubert's "Rosamunde" Overture, Haydn's Symphony in G major, "The Military," a selection from "Zampa," and a March from a Suite by Lachner served to show the excellent quality of the band. Mr. Gatehouse played De Bériot's First Violin Concerto, with orchestral accompaniment, in a manner that won marked approval from the audience. Mrs. C. Edwards, Miss Eliza Thomas and Mr. Sinclair Dunn gave vocal selections, and Madame Clippingdale contributed two pianoforte solos.

ORGAN Recitals at St. John's, Waterloo Road, have been given during the past month by Mr. Albert E. Bishop, Organist of St. Mary Abchurch, City, on the 3rd ult., and by Mr. A. Wilkinson Jones, F.C.O., on the 10th ult. The organ, which may be inspected after any Recital, is well worthy of a visit, particularly from those who contemplate restorations or additions to an instrument under their own care.

MRS. A. J. LAYTON gave her second Annual Concert on Friday evening, the 13th ult., at the Chelsea Vestry Hall, before a large audience. Several pieces in the programme were given with exceptional merit—viz., the songs of Miss Annie Layton, Miss Isabel Browning and Mr. A. J. Mayers—and the duets of Messrs. Cecil Traherne and Ernest Cecil were exceedingly well rendered. Mrs. Layton was much applauded for her performance of Mendelssohn's Pianoforte Concerto in G minor, accompanied by a very efficient orchestra. The other items were the March from Mr. Joseph Simes's Cantata "Priscilla," and the Overture "Chevalier de Breton." Mr. Henry A. Evans conducted.

AN excellent Concert was given in Oaklands Chapel, Shepherd's Bush, by the choir, assisted by a few members of neighbouring choirs, on Thursday, the 12th ult. The programme included Mendelssohn's "Lauda Sion" and "Judge me, O God," Beethoven's "Hallelujah," Haydn's "The heavens are telling," Woodward's "The radiant morn," and a selection of airs from well-known Oratorios. The soloists were Madame Evans-Warwick, Miss Russell, Miss Burke and Mrs. Jeffreys; Messrs. Grimsdick, H. Evans, Pullen, Morrell and Warren, all of whom were well received by a numerous audience. Mr. Hedley Carus presided at the organ and Miss Millen at the harmonium. Mr. C. G. Bell conducted.

SIR JULIUS BENEDICT awarded the National Prizes offered by the Academical Board of Trinity College, London, in connection with the examinations in elementary musical knowledge, to the successful candidates, on the occasion of the half-yearly distribution of diplomas, certificates and other prizes by the Warden of the College on the 10th ult. The prize-winners were Harold D. Phillips (Peterborough), Judith Mary E. Miles (Liverpool), Charles Milnes (Liverpool), William R. Thomas (Haverfordwest), and Eliza Wright (Rotherham), the total number of entries for the examination being 3,780. On the same evening there was a Students' Concert, which was highly successful.

MR. GEAUSSANT'S Choir gave a performance of Gounod's "Redemption" at St. James's Hall, on Tuesday, the 10th ult. The rendering of the choral music was in every way praiseworthy, the effects both of delicacy and force intended by the composer being produced with remarkable success. The chief soloists were Misses Mary Davies, Marian McKenzie and De Fonblanque, Mr. E. Lloyd and Mr. Santley, most of whom are favourably known in connection with the work. Miss McKenzie, who sang the contralto music for the first time, deserves a special word of praise. Mr. Geaussen conducted, and Mr. E. G. Meeres presided at the organ.—*Times*.

A SUCCESSFUL Entertainment was given at the Lecture Hall, Highbury Quadrant, on behalf of the organ fund, on the 9th ult., under the direction of Mrs. C. J. Birch. The principal attraction was the performance of Root's Cantata "The Haymakers" by Mrs. Birch's pupils at Mrs. Girling's School, Englefield Road, with scenery, dresses and dramatic action, the work having been arranged for the stage by Mrs. Birch. The singing of Masters E. and H. Birch, E. Girling and F. White was much admired. Miss Berrie Stephens contributed songs, and pianoforte solos were given by Mrs. Birch and Mr. Fountain Meen.

M. ALEXANDRE GUILLMANT'S Mass in C was sung—for the first time, we believe, in England—at the High celebration on Easter Day, at All Saints' Church, Margaret Street, under the direction of Mr. W. S. Hoyte, to whom thanks are due for bringing this work forward. It is scored for orchestra, and on the present occasion an adaptation was made in manuscript for English use; the work may, however, be had as published in France with the original Latin words.

A PERFORMANCE of Miss C. Holland's new Cantata "Miss Kilmansegg and her Golden Leg," was announced to be given at Grosvenor House, on the 27th ult. (too late for notice in our present number). The work will be repeated at Steinway Hall on the 2nd inst., and at Grosvenor House on the 4th inst. All the performances are for charitable purposes.

Let the past be dead

FROM "COLOMBA," A LYRICAL DRAMA, WRITTEN BY FRANCIS HUEFFER

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

1st TENOR. Let the past, the past be dead, let the spell . . . be bro - ken Of

2nd TENOR. Let the past, the past be dead, let the spell be bro - ken

1st BASS. Let the past, the past be dead, let the spell . . . be bro - ken

2nd BASS. Let the past, the past be dead, let the spell be bro - ken

Larghetto.

$\text{♩} = 52.$ *p*

ha - tred, de - scended from fa - ther to son ; Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son ; Let our hands be join'd

Of ha - tred, de - scended from fa - ther to son ; Let our hands, let our hands be join'd as a

Of hatred, de - scended from fa - ther to son ; Let our hands be join'd

mf *p*

as a symbol and to - ken That all thought of discord is van - - ished, is
 as a sym - bol and token That all thought of dis - cord is van - ished,
 sym - bol, as a sym - bol and token That all thought of dis - cord is van - ished,
 as a sym - bol and token That all thought of dis - cord is van - ished,

SOPRANO.
 Let the past, the past be dead, let the

ALTO.
 Let the past, the past be dead,

dim. *p*
 van - ished and gone, is van - ished and gone, Let the past be dead, let the

mf *dim.* *p*
 van - ished and gone, is van - ished and gone, Let the past be dead, let the

mf *dim.* *p*
 van - ished and gone, is van - ished and gone, Let the past be dead,

mf *dim.* *p*
 and gone, is van - ished and gone, Let the past be dead,

spell . . . be bro - ken Of ha - tred, de - scend - ed from fa - ther to
 let the spell be bro - ken Of ha - tred, de - scend - ed from fa - ther to
 spell . . . be bro - ken Of ha - tred, de - scend - ed from fa - ther to
 let the spell be bro - ken Of ha - tred, de - scend - ed from fa - ther to
 let the spell be bro - ken Of ha - tred, de - scend - ed from fa - ther to
 son; Let our hands be join'd as a sym - bol and to - ken That
 son; Let our hands, let our hands be join'd as a sym - bol and to - ken That
 son; Let our hands, let our hands be join'd as a sym - bol, as a sym - bol and
 son; Let our hands, let our hands be join'd as a sym - bol, as a sym - bol and
 son; Let our hands be join'd as a sym - bol, as a sym - bol and
 son; Let our hands be join'd as a sym - bol, as a sym - bol and

all thought of dis-cord is van-ished, is van-ished and
 all thought of dis-cord is van-ished and gone, and
 to-ken, That all thought of dis-cord is van-ished, is van-ished and
 to-ken, That all thought of dis-cord is van-ished, is van-ished and
 to-ken, That all thought of dis-cord is van-ished, van-ished and
 to-ken, That all thought of dis-cord is van-ished, van-ished and

gone, is van-ished, van-ished, is van-ished and gone. . .
 gone, is van-ished, van-ished, van-ished and gone. . .
 gone, is van-ished, is van-ished and gone, and gone. . .
 gone, is van-ished, is van-ished and gone, and gone. . .
 gone, is van-ished, van-ished and gone, and gone. . .
 gone, is van-ished, van-ished and gone, and gone. . .

THE Concert of the London Sunday School Choir, at the Royal Albert Hall on the 4th ult., attracted a large audience, their Royal Highnesses the Duke and Duchess of Edinburgh being present. A selection of sacred and secular music was very creditably rendered by the choir of 1,600 selected voices, conducted by Mr. Luther Hinton, applause being liberally bestowed, particularly for a setting of the Magnificat by Mr. David Davies, written specially for the choir. The programme was agreeably diversified by violin solos by Miss Marie Schumann and the singing of *Senorita Lucia Carreras* and "The Family Quartet." Mr. W. G. Horncastle presided at the organ.

THE third of a series of Concerts in aid of the choir and organ fund of Trinity Chapel, Brixton, was given in the Lecture Hall adjoining the chapel, on Friday evening, the 6th ult. The programme included vocal solos by Miss Gwynne, Miss E. Oldham, Miss Laura Shrimpton, Mrs. Dudley, Mr. Eos Dyffryn, R.A.M., Mr. J. Ogier and Mr. Thornton Colvin, and a good selection of well-rendered part-music by the choir. Miss Cutting contributed two pianoforte solos, and Mr. Magnus Manson and Mr. W. Wood solos on the violin and flute respectively. Mr. A. J. Crabb (the Organist) conducted.

ON Wednesday, the 18th ult., a Special Service was held at Lewisham High Road Congregational Church, at the close of which Spohr's "Last Judgment" was performed by the members of the choir, numbering sixty voices, under the direction of Mr. E. A. Miles. The soloists were Madame Riechelmann, Miss A. Bocquet, Mr. E. Bryant and Mr. E. Pierpoint, the singing of Mr. Bryant being especially commendable. Mr. W. Byrom, Organist of the church, presided at the organ. The offertory was in aid of church expenses. The Oratorio throughout was most satisfactorily rendered.

DR. SPARROW SIMPSON, the Succentor of St. Paul's Cathedral, requests us to state, in answer to numerous inquiries, that he has still a few copies remaining of his "Fourth Report on the Music in St. Paul's Cathedral," and that he will be happy to send a copy to any clergyman, precentor or organist who may apply before the store of copies is exhausted. Stamps for postage need *not* be sent. Letters should be addressed to the Succentor, at 9, Amen Court, E.C. Gentlemen not receiving copies will be so good as to conclude that their applications have not been received in time.

THE members of the St. Mark's Choral Society, North Audley Street, gave their second Concert on Monday, the 16th ult., at the Schoolroom, in George Street, Grosvenor Square. The first part of the programme consisted of Sterndale Bennett's Sacred Cantata "The Woman of Samaria," the solos being entrusted to Miss Ellis, Miss Hubbard, and Mr. Tabb. The second portion consisted of Niels W. Gade's "Spring's Message" and miscellaneous pieces. The whole performance was highly satisfactory. Mr. T. Mountain conducted, and Mr. W. Bolton was the accompanist.

THE members of the Finchley Choral Society gave a very successful Concert, on the 12th ult., at the National Schools, Church End, Finchley. The first part of the programme consisted of Hofmann's "Melusina"; the second part was miscellaneous, and included "Spring's Message" (Gade), "Lord Ullin's Daughter" (Arthur Jackson), &c. The soloists were Mrs. John Gallatly, Miss Stephenson, Mr. J. E. Collister, Mr. J. M. Buzin, Mr. F. Bristol and Mr. A. O. Miller. Miss Mackness, R.A.M., was the accompanist, and Mr. A. A. Yeatman conducted.

AT the Festival of the Sons of the Clergy, which takes place at St. Paul's Cathedral, on the 9th of the present month at 3.30 p.m., Dr. Hiller's Cantata "A Song of Victory" is to be given in its entirety as the Anthem, of course with full orchestral accompaniment; the selected Magnificat and Nunc dimittis is the already published composition of Mr. Birket Foster, in A, also scored for orchestra. Sullivan's Overture, "In Memoriam," will precede the service. The Festival of the Gregorian Association takes place on the following evening, Thursday, the 10th inst., at 7 o'clock.

A VERY successful Concert was given at Northfield Hall, Highgate, on the 5th ult., under the direction of Mr. George D. Atkin, the proceeds being for the Royal National Lifeboat Institution. The vocalists were Miss Gina Fitzgerald, Miss Frances H. Smith, Messrs. Arthur Thompson, Edward Simmons and Henry Prenton; Miss Kate Chaplin (violin), Mr. W. Reynolds (cello), Mr. F. M. Wood (clarinet), Miss Nellie Chaplin (piano) and Mr. H. Coleby (harp). A small orchestra contributed a Triumphant March (Alfred J. Dye) and Handel's Largo for strings, harp and organ.

THE Concert given by the students of the Watford School of Music on the 3rd ult. was highly successful, although Mr. H. Baumer, the head master of the school, was unable to attend from indisposition. Pianoforte solos were excellently rendered by Miss Plews, Miss Edwards, Miss Kingham, and Miss M. B. Grindley, and a violin solo by Miss Ray elicited much applause. The vocalists were Miss Leménager, Miss Alice Wilson, Miss Brooks, Messrs. Charles Healey and Young, all of whom were highly effective. The programme also included some part-songs, which were carefully rendered.

MR. GEORGE MERRITT, Graduate and Member of Council of the Tonic Sol-fa College, and Choirmaster of Wycliffe Chapel, Philpot Street, was presented by the congregation and choir with a handsome marble time-piece and a purse containing twenty-five sovereigns at the annual church meeting on Wednesday, March 21. On a gold plate attached to the timepiece is the following inscription: "Presented to Mr. George Merritt, with a purse of gold, by the Congregation and Choir of Wycliffe Chapel, as a mark of their appreciation and esteem of his services for many years as Choirmaster, March 21, 1883."

THE last Concert of the season of the Highbury Philharmonic Society will take place on Monday evening, the 7th inst. at the Athenæum, Highbury New Park, under the conductorship of Dr. Bridge. The first part of the programme will consist of J. F. Barnett's Cantata "The Ancient Mariner," and the second will comprise a new Motett for soprano solo, chorus and orchestra, the composition of the Conductor, entitled "A Hymn to the Creator," together with two or three other works written expressly for the Society.

THE first Concert of the Norwood Philharmonic Society was given in the Norwood Institute on Friday evening, the 6th ult. The band and chorus, numbering eighty performers, was under the conductorship of Mr. T. C. Carey. The first part comprised selections from "Samson," "Judas," "St. Paul," Twelfth Mass (Mozart) and "The Messiah." The principal vocalists were Miss Florence Thompson, Messrs. Dighton, Williams and Shimmel, all of whom were highly efficient. Miss A. Tolhurst presided at the pianoforte.

SPECIAL Services in aid of the choir fund of St. Saviour's Church, Herne Hill Road, were given on Sunday, the 22nd ult. The choral music, which was excellently sung, included Dykes's Te Deum in F; Anthems, "O come, let us worship" (arranged from Himmel), "Praise the Lord" (Elvey), and Whitfield's Magnificat and Nunc dimittis in E. The soprano solo in Himmel's Anthem was most commendably interpreted by Miss Patten. Mr. John F. Boardman presided at the organ.

MR. THOMAS MOUNTAIN, Organist of St. Mark's Church, North Audley Street, gave an Organ Recital on the new electric organ, built by Messrs. Bryceson and Co., at Christ Church, New Maldon, on Sunday evening, the 22nd ult., when a miscellaneous selection was highly appreciated by a large congregation.

THE Festival of the Church of England Sunday School Institute, the musical arrangements for which are undertaken by the Lay Helpers' Association, takes place in St. Paul's Cathedral, on Monday evening, the 7th inst. The service will be choral but, as regards the music, of a thoroughly plain character.

MR. MACKENZIE'S new Opera "Colomba" is to be given by Herr Pollini, as the first novelty, during his coming autumn season, at the Stadt Theater, Hamburg.

A NEW Cantata, composed for the occasion by Dr. Stainer, will probably be amongst the novelties of the Three Choirs' Festival to be held next autumn at Gloucester. The Cantata will be of a sacred character, the libretto, selected from the Holy Scriptures, treating of the subject of St. Mary Magdalene.

THE Lady Goldsmid Scholarship, for female pianists, at the Royal Academy of Music, was competed for at the Institution on the 23rd ult.: elected, Annie V. Muckle. The examiners were Messrs. H. R. Evers, F. B. Jewson, Harold Thomas, F. Westlake and G. A. Macfarren (chairman).

A CONCERT was given to the patients of Brompton Hospital on Tuesday evening, March 27, by Mr. Wilhelm Ganz, assisted by Miss Agnes Larkcom, Miss Helen D'Alton, Mr. Edward Levetus, and Mr. Ghilberti (vocalists), and Mr. Poznanski (violin). The efforts of these artists were acknowledged with the warmest applause.

MR. W. G. WOOD was the organist at the Recital at the Bow and Bromley Institute, on Saturday, the 7th ult. Selections from works by Merkel, Wely, Gounod and Weber and three Canons of the performer's own composition were comprised in the programme. Mr. Chaplin Henry was the vocalist.

BERLIOZ' "Faust" was given for the second time this season by the Albert Hall Choral Society, on Wednesday evening, the 11th ult., the principal singers being Miss Anna Williams, Mr. Edward Lloyd, Mr. Santley and Mr. Pyatt. Mr. Barnby conducted as usual.

AN Italian version of Gounod's "Redemption" has been issued by F. Lucca, of Milan, the proprietor of the copyright for Italy. The version of the text has been made by Signor A. Zanardini.

A PUBLIC Dinner will be given at Willis's Rooms, on Thursday, June 21, in aid of the Choir Benevolent Fund. A Festival is also being arranged in aid of the same Society, to take place at Canterbury during July.

HIS MAJESTY THE KING OF PORTUGAL has conferred the Knighthood of the Royal Portuguese Order of our Lady of Conceição, of Villa Viçosa, on Mr. John Brinsmead, the founder of the firm of John Brinsmead and Sons, of London.

WE are glad to learn that Mr. Stedman has fully recovered from his recent severe illness, and returned to town on Tuesday last to resume his duties.

THE second part of Gounod's "Redemption" will be sung at the church of St. Margaret Pattens, Rood Lane, after the evening service on Ascension Day, Thursday, the 3rd inst.

REVIEWS.

Henry VIII. Opéra en quatre actes. Poème de Léonce Détrouyat et Armand Silvestre. Musique de Camille Saint-Saëns. Paris: Durand, Schœnewerk et Cie.

THIS important work, the first grand opera of M. Saint-Saëns, and the latest novelty at the Grand Opéra of Paris, was conceived, it is stated, during a tour made by the composer through Spain, in company with the violinist, Paul Viardot. Having discussed the matter with M. Détrouyat, at Madrid, M. Saint-Saëns broached it to M. Silvestre on his return to Paris. That author approved, and at once, assisted by Détrouyat, set about the libretto. The work appears to have had a singularly fortunate experience in its early stages. M. Vaucorbeil was willing to produce it, musicians of the highest eminence approved the experiment, and all artistic Paris assembled on the 5th of March to note the result. That verdict was not unanimously applause readers of musical news well know. Nevertheless the opera keeps the stage and seems likely to do so for some time to come. It is impossible for a reviewer, looking only at a pianoforte score, and without the advantage of witnessing a representation, to appraise the exact merits of this work. We can, however, give a tolerably clear idea of its character and claims, and now proceed to the task.

The first act opens in a hall of the royal palace overlooking a public place, and is ushered in by an orchestral movement, *Maestoso*, the theme of which again appears when the *King* throws off his spiritual allegiance to Rome amid the acclamations of the people. Something of a broad and simple old-English character marks the subject in question, as a quotation of the leading phrase suffices to prove:—

No. 1. *Maestoso*.



Very little development or treatment of the melody takes place, and that little is limited to the passage in the sixth bar, which gives rise to a few imitations. The effect of the movement is happy, and the mind is prepared for serious events as, without pausing, the music changes its rhythm, the curtain rises, and the *Duke of Norfolk* converses with *Don Gomez*, the newly arrived Spanish Ambassador. The two gentlemen begin with mutual civilities, and then *Don Gomez* explains that his presence as ambassador is due to the influence of *Queen Catherine*, while his object is to be near the queen of his heart, *Anne Boleyn*. He informs *Norfolk*, further, that *Catherine* knows of and furthers their attachment, and that she holds a letter—a pledge of love—from *Anne* to him. *Norfolk* is glad to hear all this, and wishes *Don Gomez* happiness, but warns him against the dangerous character of *Henry*, who is suspected of wanting *Anne* for himself. Such is the substance of a rather long dialogue between the two personages. The interview, however, cannot be called wearisome, since the composer, by frequently varying his music, sustains interest. Beginning in the plain diatonic style of the Prelude, he passes to a short *recitative parlante*, thence to a graceful *cantabile* for the lover; then to an Allegro, in which the orchestra has a theme obviously intended to represent the beauty and brightness of *Anne*, and so on. In all this we discover no set form. The music adapts itself to every dramatic exigency that can be called imperative or even important, yet the effect is not fragmentary. M. Saint-Saëns works out the main sections of the scene at a length which suffices, and he does not perplex the ear by incessant modulations that give an idea of unrest. At the present day this last may be called a peculiarity, very few dramatic composers having the hardihood to continue for half a dozen bars in the same key, or to employ full closes within a few pages distance of each other. It should also be pointed out that, in this scene, the voices are allowed the prominence and distinction rightly their due. The *Boleyn motive* first appears as follows in the pianoforte score, and charms at once by its lightness and grace:—

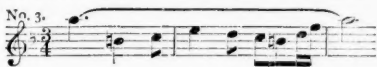
No. 2. *Allegro non troppo*.



This, with the theme of *Don Gomez's cantabile*, is largely used by the orchestra during the remainder of the scene, but there are other significant phrases, the meaning of which does not come out till later. So far the work creates a favourable impression. It is made musically attractive and dramatically significant by legitimate means that never err on the side of complexity, and may even be styled simple.

When the dialogue ends, a noise is heard in the public place below, and some gentlemen of the court enter the hall, bearing the news of *Buckingham's* condemnation to death. This gives occasion for an *ensemble*, in which the gentlemen express their surprise, pity and indignation. M. Saint-Saëns employs a quartet with the chorus in certain parts of this movement, but he adheres to the plain and simple style already shown, and secures variety by using now and then single voices, the effect being as good in a dramatic as in a musical sense. Occasionally the chorus is heard alone, or attended only by one instrument; and it may be said, in a general sense, that the orchestra, while accorded a measure of thematic independence, is never obtrusive. Moreover, the movement, though not in any special "form," is orderly and symmetrical to a degree which satisfies requirement. It may hardly be "intense" enough to please certain tastes, save at the point where the quartet expresses anger against the *King*, and the chorus follows with pity for his victim. Here an effect of contrast is impressive and of the happiest kind. The chorus ending with a succession of tonic and subdominant chords in the key of C, for voices only, those chords are taken up pompously by the orchestra as the *King* enters, and is received by the courtiers, who have just been railing at him behind his back, with "Hail to the magnanimous prince, who punishes crime, and rewards virtue," &c. This done, they file out, bowing low, and leaving the monarch, *Surrey*, *Norfolk* and *Don Gomez* together.

After the *King's* entry a new scene begins, in which *Henry* welcomes the Ambassador to his court, doing so by means of a somewhat extended movement, *grazioso*, in F major. In this address he mentions a rumour that love had drawn the Ambassador to England, promises to befriend his suit, and tells him that, as he is about to present *Catherine* with a new maid of honour before the whole court, an opportunity will arise to thank the *Queen* for her influence. This information disquiets *Don Gomez*, who suspects that *Anne* is the lady in question, and with his exit the scene ends. The musical interest here is chiefly due to orchestral themes, of which three are prominent throughout—first, the *Boleyn motive* (Ex. 2.); next, a subject heard in the first scene when reference is made by *Norfolk* to *Henry's* unscrupulous character—

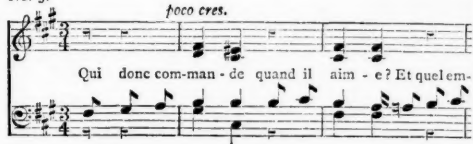


and, last, a passage identified with the monarch's courtly grace:—



These are admirably employed as *Henry* utters his greeting, and form an intelligible commentary upon words which in themselves have little more than ceremonial significance. In the next scene the plot thickens: *Henry* talks to *Surrey* about the hostility of the Pope to his divorce from *Catherine*, and professes himself a slave to love, although a King of men. This is done in recitative with occasional interjections of the *motive* of unscrupulousness, and following it comes an air in F sharp minor, "Qui donc commande," made up of a *Larghetto* leading to an *Allegro agitato* and ending with a return to the first section. The voice is here supreme throughout, only the simplest forms of accompaniment being adopted. We quote the most salient passage in the *Larghetto* as a sample of its sober and restrained style:—

No. 5.



&c.

As soon as the air is concluded, the *Queen* enters and the fifth scene begins. *Catherine* is heralded by a representative melody quite typical of her gentle and pious character, and in admirable contrast to the lightsome grace of the *King's* theme. Here it is:—

No. 6. *Moderato*.



She asks for what purpose *Henry* has requested her presence, and learns he is about to offer her a new lady of honour, heaven-sent from the Court of France. *Catherine* knows to whom he refers, but, keeping her own counsel, accepts the gift as coming from her *King* and husband, and, then begs, as a favour, the life of *Buckingham*. *Henry* refuses, and the rest of the number is taken up by a long duet for the royal pair.

The whole of that part of the duet referring to *Anne* and *Buckingham*, though tuneful and interesting, can hardly be called striking and dramatic. But a higher and more forceful note is struck when the disappointed *Queen* charges *Henry* with no longer loving her, and the *King* answers that their marriage is opposed to divine law. Here genuine dramatic vigour is shown, and some new themes sustain the melodic interest. There are, besides, some points of effective contrast, as, for example, when *Henry* drops his stern mood and puts on a smile; the composer emphasising the act by changing from his passionate music to the seductive little theme quoted above as representative of royal graciousness. The duet works up to a good climax, but must suffer in representation by the *King* and *Queen* remaining on the stage and watching the entrance of the court, among whom is *Anne Boleyn* conducted by *Surrey*. The procession, if so it may be called, moves to a pretty *Andante grazioso* in F major, having the subjoined as its most important phrases:—

No. 7. *Andante grazioso*.

These are employed in conjunction with the *Boleyn motive* and the *motive* of unscrupulousness as *Henry* first expresses his surprise to find *Anne* and *Gomez* recognise each other, and then formally presents the lady to his *Queen* as her attendant. A short *ensemble* for the courtiers and *Catherine* follows, based upon the *Andante grazioso*; the music of which is also heard as *Anne* does homage to her new mistress, and as *Henry* creates her Marchioness of Pembroke, and the courtiers follow with exclamations of surprise. At this point the dramatists secure a great effect of contrast. The sound of lugubrious music is heard outside the palace, and the *Queen*, with all the court, moves to the windows to look upon the death march of the unfortunate *Buckingham*. They thus leave *Henry* and *Anne* together, and as the monarch begins to press his suit, the notes of a "De profundis" strike solemnly upon the ear; while *Catherine*, looking from the window,

bewails the "spectacle of horror." Surely nothing more sinister as accompaniments of a wooing could be imagined. The substance of the March music is given below:—



The death hymn calls for no quotation, nothing save plain diatonic harmonies being employed. Under the influence of these mournful sounds *Anne* ceases to hear the *King's* honied words. Terror possesses her, and a horrible vision of a bloody axe, rising before her eyes, extorts cries of fright. This is attended in the orchestra by the last three notes of the March theme given above, which notes may now be called the *axe motive*. *Henry* seeks to comfort his "dove," as he terms her, but the "De profundis" swells louder and louder, while high up in the orchestra the short, sharp *axe motive* cleaves its way. Then a great *ensemble* begins, the chorus, in seven parts, lamenting the fate of *Buckingham*, while the five principals, *Henry*, *Catherine*, *Anne*, *Don Gomez* and *Norfolk*, express their individual emotions. The vocal music is built almost throughout upon the themes of the Death March (the *axe motive* being frequently heard) and, though by no means elaborate, brings the first act to a striking close upon a fine dramatic situation. It thus goes very far indeed to atone for decided want of power—though not of grace and beauty—in the opening scenes.

The second act, preluded by an *Andante con moto* and *Moderato*, which anticipate some portions of a duet for *Henry* and *Anne*, takes place in Richmond Park, and opens with a two-part chorus (sopranos and tenors), sung *à propos* to the royal pages, who are amusing themselves with arms. Dramatically this chorus is quite superfluous, though the authors would perhaps urge that something light and pleasant should be inserted to relieve the sombre tint of the story. The number is distinctly French in idea and treatment. It bears its character on the face of the opening bars:—

No. 9. *Allegro*.



As the courtiers and pages move away, *Don Gomez* enters, troubled about the prospect of his love, because conscious that *Henry* is a dangerous rival. His soliloquy takes high rank among the numbers in the work. It moves steadily up to a climax of passion, and has the advantage of two themes of varied, intelligible and suggestive character. One of these follows the opening recitative, to express the Ambassador's disquiet:—

No. 10. *Allegro non troppo*.



The other, heard at the beginning of Act I, as *Don Gomez* tells *Norfolk* of *Anne's* love for him, now reappears as he marvels at the irony that joined the face of an angel to a treacherous heart:—

No. 11.



This acts as a kind of second subject to an air which approaches very nearly to a recognised classic form.

At the close of the air a new scene begins with the entry of *Anne*, accompanied by court ladies who offer her flowers, singing a pretty two-part chorus, and receiving her thanks in the same strain. The ladies retire, leaving *Anne* and *Don Gomez* to a stormy interview, the Ambassador being full of reproaches, while *Anne* protests her affection. M. Saint-Saëns has not omitted to give his music contrasted character here, nor has he forgotten, while *Anne* speaks, to use the love theme quoted above. The maid of honour has just declared her constancy when *Henry* appears, attended by an orchestral unison passage having the same rhythm as the Death March. He approaches the couple to the Boleyn *motive*, and gaily addresses the Ambassador, who discreetly retires, leaving the stage free for the inevitable duet between *Henry* and *Anne*. This important number begins with an *Allegro molto*, constructed entirely upon two themes, which the orchestra never ceases to employ in some form or other while the *King* urges his love and the maid of honour resists. The first and more important will be recognised as forming part of *Buckingham's* Death March:—

No. 12. *Allegro molto*.



The second runs thus:—

No. 13.



The *Allegro* leads to a short *Moderato*, followed by an *Allegretto*, wherein *Anne* shows signs of yielding. Presently the *Allegro* resumes, and the *King's* characteristic theme is heard combined with the *motive* of unscrupulousness—

No. 14.



when he formally declares his love. *Anne* refusing to become his mistress, *Henry* asks, "Who spoke of that? Be my wife." *Anne* answers, "Vain word! The Queen!" Unabashed, the *King* assures her that *Catherine* will soon be Queen no longer, and as he does so the more salient musical features of the Royal duet in Act I. reappear. The splendid temptation now begins to work; *Henry* becomes more fervid; eventually *Anne* consents, and an *Allegretto* lusinghiero expresses their mutual joy. The two themes of this movement, while contrasted, are melodious. They were the subjects of the *Entr'acte*, and are now heard again under the advantages of recognised significance. But the duet does not end with their measured prettiness. *Henry* once more asks for an assurance that he is accepted, and swears that *Anne* shall become his wife. As he does so the theme from the Death March (*Ex. 12*) accompanies his words, and follows him as he goes away, leaving *Anne* to pour

out her emotions alone. A more sinister ending to a love-duet could hardly be conceived. *Anne's* air is an outburst of gratified pride and vanity, but fails, we think, in dramatic force, mainly through the employment of a chief theme which is far too weak in character, if, indeed, it have any character at all. But M. Saint-Saëns atones for this in the subsequent scene for *Anne* and *Catherine*. The *Queen* has come to warn her servant against the downward course upon which she has entered, and grave, sweet music attends her, enveloping the stage, one might fancy, in an atmosphere of purity and dignity. Under these conditions *Catherine* reproaches *Anne's* ingratitude, with gentleness at first, but ultimately with spirit. *Anne's* temper soon rebels, and turning upon the *Queen* she exclaims, "Torture me, if you like, but your husband belongs to me." This checks *Catherine*, who, resuming her calmness and dignity, appeals to the justice of Heaven. We have here a scene of marked interest, both musical and dramatic. It is well conceived and wrought out with a skillful hand. At its close the *King* enters, attended by his Court. He frowns upon *Catherine*, who, in answer to *Anne's* "Sire, help me!" reminds him that she is *Queen*. The *King* replies, "Queen till the law has pronounced the contrary." At that moment the *Papal Legate* is announced, and advances to the sound of a stately melody. He brings unfavourable words from Rome, but *Henry* brusquely puts their hearing off till the morrow, and a grand *fête populaire* begins.

The ballet music comprises—first, an Introduction and *Entrée des Clans*; second, an *Idylle Ecossaise*; third, *La Fête du Houblon*; fourth, *Danse de la Gipsy*; fifth, *Pas des Highlanders*; sixth, a *Scherzetto*; seventh, a *Sarabande*, *Gigue* and *Finale*. Without stopping to comment upon this bright and lively music, with its frequent English and Scottish melodies, we may notice the fact that M. Saint-Saëns has been reproached for bringing Highlanders and their national music to the English court at a time when the two kingdoms were independent. Surely this is hypercriticism. Royal festivities are as free to choose their colour and character as any other; while it should not be forgotten that *Henry's* sister was the Scottish *Queen*. We cannot join in censure so strained. Upon the finale to the ballet the curtain descends. The scene has been brilliant and joyous, but the skeleton has remained before us all the time—not even hiding in a cupboard.

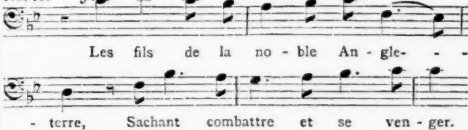
The third act opens in the palace, as *Surrey* acquaints *Henry* that the *Legate* requests an audience on imperative business. This the royal lips angrily refuse; *Surrey* retires, and the *King* vents his wrath against Rome in a passionate scene of a varied character, but throughout powerfully accompanied. M. Saint-Saëns here shows that he can write finely declamatory phrases for the voice. *Henry* passes to a softer mood as he thinks of *Anne*, to whom he has granted an instant audience, and when the lady enters he salutes her with all the old grace in a charmingly accompanied passage. *Anne* wishes him to reconsider his offer, but only arouses the jealousy of his nature. *Henry* demands if she loves another. She replies, "I love but you," whereupon the *King*, looking her straight in the face, while the distinctive phrase of *Buckingham's* Death March is heard from the orchestra, answers significantly, "A good thing for you." The dialogue of the foregoing scene is frequently accompanied by motives previously heard. We do not, however, stop to point them out, as occasions for the use of some can easily be imagined. Let us simply state that the composer sustains the strength with which the act opened. *Norfolk* now enters to announce that the *Legate* insists upon an audience. "Let him enter, then," retorts the angry monarch, the motive of unscrupulousness attending his words. The *Legate* appears to the music of his representative theme, and begins, "Sire," but *Henry* cuts him short, sending *Norfolk* to warn *Catherine* that the hour of her trial has come, and graciously dismissing *Anne* as the strains of their love-duet fall upon the ear. Then he turns to the *Legate*: "I listen." The *Cardinal*, again accompanied by his theme—

No. 15.



proceeds to remonstrate with *Henry*, and warns him of their fate who disobey the behests of Rome. The *King* takes it very coolly, and says that the days of *Frederic Barbarossa* are gone by. He will appeal from the Pope to the people, create a schism, and take the consequences, unless Rome ratifies the expected decree of divorce. Then he flings out of the room, attended by the motive of unscrupulousness, leaving the *Legate* to ponder his words. That reverend personage proceeds to do so in an air, "Fatal pride of kings," which brings the scene to an ineffective end, and need not detain us here. The Hall of Judgment is next shown; a long processional movement being played as the royal and distinguished personages engaged in this true *cause célèbre* enter and take their places. Judging from the pianoforte score, this *Maestoso* is not worthy the occasion because lacking breadth and dignity, while the appearance of the leading characters is not marked with sufficient distinctiveness. A short chorus for the judges and spectators, "The cause is grave and solemn," opens the informal proceedings. In this the orchestra has little to do, simple and massive vocal harmonies being justly relied upon for appropriate effect. After this, *Garter* proclaims the Court open, the judges echo his words in four-part chorus, and the *Archbishop of Canterbury*, responded to by all present, offers a prayer for Divine guidance, which, beginning in the simplest fashion presently develops into an elaborate and imposing *ensemble*. There are other movements of the kind in this act, as we shall see, and all tend to prove that M. Saint-Saëns can handle masses with effect. He does not fritter away his strength in efforts to make each part individual, to the loss of breadth and power, but takes care that the prevailing sentiment shall have predominant musical expression. At the close of the prayer, *Henry* and *Catherine* are summoned into Court, both answering as a snatch of the processional theme is played. The *King* then lays his case before the judges in a solo full of dignity; and *Catherine*, in turn, makes her defence, or rather, as in *Shakespeare*, offers a final appeal to her merciless lord. The composer should here have put forth all his powers, but we must confess that the music, as it lies before us, is a disappointment. It is not without pathos, but it fails to express the dramatic significance of the situation, and lacks the power that, in the words of our great poet, raises the *Queen* to the dignity of a true heroine, making her more than Royal. It would seem as though M. Saint-Saëns had no great confidence in his own strength at this juncture, for he has introduced the chorus, who break in occasionally with words of pity, and so divert attention. There are, however, in the concerted music some fine and striking passages. At the close, *Henry* exclaims, "That is enough," the *Queen* cries "I am lost!" and *Garter* declares the case heard, unless a champion chooses to intervene on behalf of *Catherine*. This brings forward her countryman, *Don Gomez*, who protests against the entire proceedings, amid the murmurs of the crowd, uttered *à bouche fermée*. *Henry* proudly answers that he and his people are not to be frightened, and dashes into an animated theme—

No. 16.



which the by-standers take up, and make the ground-work of a loyal and patriotic chorus. Presently *Cranmer* pronounces "nul et contraire aux lois l'hymen à nous soumis," doing so to the alternation of the common chords of C sharp major and G major—a sufficient proof of the composer's freedom. *Catherine* at once pours forth her grief and anger in a passionate solo, the music of which is full of dramatic energy and constitutes one of the most powerful pages in the work. At its close the *Queen* leaves the Hall, the motive of unscrupulousness ringing out as she does so. But the proceedings are not yet over. The *Legate* appears on the scene, carrying a Papal Bull, while the orchestra ingeniously combines his motive with the

theme of the processional music. His Eminence wastes no time, but in the Holy Father's name ratifies *Henry's* first marriage and annuls all contrary decisions. The lion is now bearded in his den, and we do not wait long for his roar. "My subjects shall give you answer," retorts *Henry*; the doors are thrown open and a crowd rushes in, of whom the *King* demands, "Will you receive your laws from a foreigner?" Question follows question in the same sense, and to all the reply is "Never." Then *Henry* proclaims himself head of the English Church, and the pledged husband of *Anne Boleyn*. The rest is an ensemble of unusual breadth and sonority, having as its chief theme that which preluded the entire Opera (Ex. 1). M. Saint-Saëns has here crowned the edifice of his concerted music and may be congratulated upon having given a worthy ending to a long and trying act.

The last act opens in the apartments of *Queen Anne*, and is heralded by a movement of sinister import, phrases appearing the significance of which we know full well, among them those of the Death March. All the same the stage presents a pleasant picture; *Anne* watching from her chair a dance in the palace gardens to the music of a charming *Tempo di minuetto*. As the dance goes on, *Surrey* and *Norfolk* converse apart on the *King's* evil mood, and suspects that he doubts the *Queen*, the scene presently ending with the arrival of *Don Gomez*—a bird of evil omen. *Don Gomez* salutes *Anne* to the pretty strain of the *Boleyn motive*; explains that he is the bearer of a special message from *Catherine* to *Henry*, and requests to be left alone with the *Queen*. The two lords and the dancers thereupon retire, accompanied by the Death March theme. We next learn from a brief and powerfully written dialogue that *Catherine* still holds the letter which resulted in *Don Gomez's* appointment, and reveals the relations between him and *Anne*. The Death motive throws its gloomy shadow over the words, and *Anne* is in a state of terror when the *King* enters to another snatch of the fatal march, brusquely dismisses *Anne*, and, turning upon the Ambassador, says in effect, "Leave the country; I have only allowed you to remain so long because I wished to penetrate a mystery." *Don Gomez* answers in turn that only duty to *Catherine* had kept him in England, and he then delivers to *Henry* her dying words of love and blessing. These simply lead the *King* to hurry a project he had formed, and putting on his gracious mood—the Royal theme is heard here—he invites *Don Gomez* to return with him to Kimbolton Castle, where *Catherine* lies. We are next shown the interior of that place, and observe the ex-*Queen* as she hears a chorus of people singing the praises of their *King* to the theme of the last ensemble (Ex. 1). A long soliloquy follows, in which *Catherine* dwells upon the charms of her native Spain and the harsh fate that has pursued her under the grey skies of England. Musically, this is without "form" and much broken up by changes of rhythm and time. We doubt, therefore, whether in performance the effect be quite satisfactory, and are disposed to think that M. Saint-Saëns has not here made amends for previous shortcomings in *Catherine's* music. The dying lady next proceeds to distribute keepsakes among her attendants, and, taking up a "Book of Hours"—as she does so, the old love theme is heard—places therein *Anne's* fatal letter, and destines it for *Don Gomez*. At that moment a visitor is announced, and *Anne Boleyn* enters. A scene of recrimination on the one side and meek submission on the other follows, *Anne's* purpose being to get possession of the letter. She pleads hard to obtain it, but *Catherine* refuses, and the situation is at its height when the *King* suddenly enters with *Don Gomez*. M. Saint-Saëns's music to this dialogue is animated and expressive. The leit-motiven are occasionally introduced with effects, and the rules of climax are well observed. But the greatest climax is to come. *Henry*, after an ironical salute to *Anne*, addresses to *Catherine* words of sorrow for having put her away in favour of an infamous creature whose heart is all treason. "You," he continues, "have the proof in your own hands." The stroke is a bold one, but fails. The gentle *Catherine* shrinks from convicting her rival. *Henry* then tries to work upon her jealousy by asking *Anne's* pardon for his suspicions, addressing her—while the joyous *fête* music outside recommences—in glowing strains full of beauty and charm. All this, and what

follows, constitutes the famous quartet, compared by some critics, for dramatic expression, with that in the last act of "Rigoletto." There will not be an unanimous opinion to the same effect, but the number is a good one, and its music gains by a situation of the utmost intensity and suspense, as well as through the fine contrast of a joyous chorus without. At its close *Catherine* makes a last effort on the side of mercy, throws the compromising letter into the fire, and falls back dead—"Dead with her secret!" *Henry* ruefully exclaims. The work is now over, and the curtain descends as *Henry*, turning to *Anne*, while the sinister rhythm of the Death March is heard, warns her that the axe awaits those who deceive him.

It would be manifestly unfair to pronounce a verdict upon the entire Opera without witnessing a representation, but we have said more than enough to show that "Henry VIII." though of unequal merit, is a thing of mark. It points out M. Saint-Saëns as one from whom important contributions to lyric drama may be expected, and stamps him as a composer who knows how to reflect the musical spirit of his age without discarding the traditions which have come down clothed with all the authority of a splendid past.

FOREIGN NOTES.

The first performance in Berlin of "The Redemption," which had been postponed for several weeks, took place at the Sing-Akademie on the 11th ult., under the conductorship of Herr Alexis Holländer, who has made his name famous in the German metropolis by performing with his St. Cecilia Choral Society great works which have never before been heard in that city. His selection for this year of Gounod's sacred masterpiece was hailed on all sides with enthusiasm, and the performance was looked forward to with the keenest interest. According to the criticisms in the Berlin papers, the execution of the work was excellent, and left nothing to be desired. Chorus and orchestra were equally good, and the solos were excellently rendered by Mesdames Holländer and Müller-Swiatkowsky and Herren Stolzenberg and Hildach.

Two new works on Richard Wagner will shortly be published. One is by Francesco Florimo, of Naples, the great friend of Rossini and Bellini, and it will be interesting to see what he has to say about the great champion of Teutonic musical art. The second, by Henry Perl, will be made additionally attractive by contributions from Dr. Keppler, Wagner's medical adviser, who will no doubt give details concerning the illness and death of the master.

The first performance of the "Nibelungen Ring" in Italy will be given at Venice by Herr Angelo Neumann's company. If successful here, the enterprising impresario intends giving the work at Bologna, Milan, and other important Italian cities.

The Emperor of Austria's birthday will be celebrated in Vienna by the first performance in that city of Wagner's "Tristan und Isolde."

A committee has been formed in Leipzig for erecting a monument to Richard Wagner, who was a native of that town.

The sixtieth Musical Festival of the Lower Rhine will take place at Cologne, at Whitsuntide. As will be seen by the following list of works the programme on this occasion will be a particularly attractive one: First day, Haydn's "Creation" and Beethoven's "Eroica" Symphony. Second day, Historical Concert, when works ranging from Bach to the most modern compositions of Brahms and Bruch will form the programme. Herr Brahms will play on this occasion his Second Pianoforte Concerto. The third day will be devoted entirely to solo pieces, the most prominent amongst the artists engaged for this day being Senor Sarasate. The orchestra will consist of 120 performers, and the choir will number 600 voices. The Festival will be conducted by the veteran composer Dr. Ferdinand von Hiller.

The German-Tonkünstler-Verein will meet this year at Leipzig. The preliminary announcement which has been published gives the following information as to the performances: The meeting will begin on May 3, with a morning Concert, to be given in church, by the celebrated Riedel Gesang-verein. The following evening an instrumental

and vocal Concert will take place at the theatre, and the day after will be occupied by a chamber music performance and an organ Concert in the Nicolai Church. A grand Concert, with chorus and orchestra, in the great hall of the Leipzig Crystal Palace, will be the chief attraction of the programme on the last day. Amongst the most important works selected are a Requiem by Draeske, the two Symphonic Poems "Prometheus" and "Ideale" by Liszt, a Symphony by Borodin, and a Violin Concerto by Tchaikowski. Our talented countryman Eugene d'Albert will be one of the principal soloists.

One of the most celebrated male voice choirs in Germany, the "Männer Gesang-verein" of Cologne, will shortly give ten Concerts in London, the proceeds of which will be devoted to the fund for building an English church in the old Rhenish cathedral town.

The well-known Conservatorium of Leipzig celebrated the fortieth anniversary of its foundation on the 2nd ult. by a Concert, in which the most prominent of its present students appeared as soloists, and which terminated with some choral works sung by all the pupils.

Wilhelmj, the celebrated violin-player, who has visited during his artistic career the whole of Europe, America and Australia, intends giving up travelling entirely and establishing a high school of violin-playing at his house in Biberich, near Wiesbaden.

Amongst Friedrich von Flotow's posthumous works two Operas have been found, one called "Sakuntala" and the other "The Musicians." The plot of the latter work is laid at the time of Mozart's presence in Mannheim.

At the Royal Opera House in Vienna, a cycle of all of Mozart's operatic works has just been given with the greatest success, and it is proposed to repeat the representations in aid of the erection of a Mozart statue in the same city.

On the 5th ult. a statue of Spohr was unveiled at Cassel. The celebrated composer lived thirty-seven years in that town, and most of his favourite compositions emanated from this period. The event was celebrated by a performance of his Operas "Jessonda" and "Faust" in the Royal Theatre, and of the Oratorio "The Last Judgment" in the Church.

Mr. Henry Stiehl, who left England some time ago for Reval, in Russia, recently gave the first performance in that town of Bach's "Passion" music. The rendering was excellent, and proved so successful that, by general desire, he went with his well-trained choir to St. Petersburg, where he repeated the work with equal success.

It is a curious fact that Gounod's "Redemption," which has met with such enormous success in this country and in America, and which has made its triumphal entry into Germany, Italy, Belgium and Holland, should fail to find a public hearing in the native country of the composer, and particularly in Paris. This curious neglect offered to the masterwork of one of the greatest living composers seems to strike many artists in Paris, and has induced Madame Fuchs, an ardent music-lover and very clever amateur, to arrange a private performance of the work in the Salons of Madame Erard. Our contemporary *L'Art Musical* writes thus on the subject: "That a celebrated composer, a universally admired master like Gounod, writes a work which is first performed out of his own country, is nothing very surprising in these prosaic times; that an English publisher buys the said work for all countries and sells his edition here, is still admissible; but that a lady, an ardent lover of music, devotes weeks to organise a performance of this exiled work, in which she herself takes a prominent part, and that the public regards all this as something quite natural—that is surprising and astonishes us. . . . The performance assisted by MM. Widor, Diémer and Vidal as instrumentalists, and Mesdames Fuchs, Storm, Ducroquet, Sabatier, and MM. Herman Léon, Quirot and Gaudubert as soloists, was excellent and created great enthusiasm amongst the invited audience."

A new Opera, "Lakmé," by Léo Delibes, who is well known as the composer of several very pretty ballets, was successfully produced at the Opéra-Comique in Paris, on the 14th ult. The principal characters were sustained by Mdles. Van Zandt, Frandin, Rémy, Molé and Pierron and MM. Talazac, Cobalet, Barré, &c. We shall shortly give our readers a detailed notice of the work, and there-

fore now restrict ourselves to a mere record of its production. The publisher of the Opera already announces that it will be translated into eight different languages.

M. Guilmant has recommenced his famous Organ Recitals at the Trocadéro in Paris. Special features of the two first Concerts which took place on the 10th and 26th ult. were Rheinberger's New Organ Sonata, No. 6; three Concertos by Handel with orchestral accompaniment, and some pieces by Bach for organ and orchestra.

M. Lebouc, in Paris, writes the *Ménestrel*, occasionally gives *soirées* with the object of bringing forward new compositions or foreign artists. At the *soirée* on Thursday, the 12th ult., before an audience composed entirely of artists, was performed a Trio for piano, violin and violoncello, by a young English composer, Mr. H. M. Birkdale-Corbett. This work, conceived in a lofty style, and containing much bold harmony, produced a great effect on the audience. It was magnificently executed by Madame Montigny-Remaury, M. Léonard, the celebrated violinist and professor, and M. Lebouc. A charming song by the same composer was afterwards sung.

The Duke of Camposelle will shortly produce, at his own expense, the Oratorio "Lucifer," by the well-known Belgian composer P. Benoit, at the Trocadéro in Paris.

M. Padeloup, who has been for twenty-two years Conductor of the celebrated "Concerts Populaires" in Paris, has addressed a letter to the general public asking for subscriptions to guarantee the maintenance of these Concerts.

Verdi, who has not added to his works since his last Opera, "Aida" and his "Requiem," is said to be writing music to a libretto founded on Shakespeare's "Othello." Some musical papers already announce the title of the new Opera as "Iago," and M. Vaucorbeil is said to have gone to Italy to secure the score for the Grand-Opéra in Paris. However, Verdi says, in a letter on this subject, that he has not yet written a note for this new work, be it called "Iago" or "Othello."

Henry Ketten, the well-known French pianist, who appeared some years ago at the Covent Garden Promenade Concerts, died at Paris on March 31, at the early age of thirty-five. He was a native of Baja (Hungary), and lived for a long time in Australia. Here he amassed a large fortune, which, however, he is said to have lost in speculation on the Paris Bourse. He was the composer of two Symphonies and several Operas, none of which have kept the stage.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALVETH, N.B.—The annual Concert of the Choral Union took place on the 6th ult. The programme included Mendelssohn's *Come, let us sing*, and a miscellaneous selection. Mr. C. J. Smith's violin solo "Nel Silenzio" and Lady Ramsay's "La Serenata" by Braga (violin obbligato, Mr. Smith) won hearty encores. Mr. McWalter sang the tenor solos, Mr. D. Wylie was accompanist and Mr. C. J. Smith conductor.

ARUNDEL.—The members of the Musical Society gave a performance of Mendelssohn's 95th Psalm at their first Concert, in the Town Hall, on the 12th ult. The solo vocalists were Miss Bertha Moore, R.A.M., Miss Gardner, and Mr. C. E. Pilon. The band and chorus consisted of sixty performers. Mr. E. Blachman, B.M., and S.R.V., led the strings. Mrs. Tompion presided at the pianoforte, and Mr. E. Bartlett, organist of the Parish Church, conducted. The Concert was very successful.

ASHTON-UNDER-LYNE.—The members of the Philharmonic Society performed Mendelssohn's *St. Paul* on Monday evening, the 2nd ult.

The principal vocalists were Miss Williams, Miss Tindale, Mr. McDonald, and Mr. F. King. Prior to the performance a presentation of a silver tea and coffee service, together with an address, was made to the Conductor, Mr. Irvine Dearnaley.

BALLINASLOE, CO. GALWAY.—On Saturday evening, March 31, a Concert was held in aid of the poor, under distinguished patronage, the spacious hall of the Farming Society being crowded by the nobility and gentry of the county. The Concert was in every respect a brilliant success. Mr. T. Yates, Organist and Choir-director of St. John's, conducted. The glees by the Choral Union, over which Mr. Yates presides, were given with excellent effect. The instrumental pieces were of a high order. Lady Clannmorris's violin solo, "Berceuse" (Reber), with pianoforte accompaniment by Mr. Yates, and a duet for harp and pianoforte by Mrs. Persse and Mr. Yates being worthy of special notice. Mr. Rakfer contributed a flute solo, and Mr. Yates a brilliant piano fantasia. A grand pianoforte was supplied by Messrs. Cramer, Dublin. A large sum was realised.

BANBURY.—The members of the new Philharmonic Society gave their closing Concert of the season at the Exchange Hall on Tuesday evening, the 10th ult. The first part of the programme consisted of Dr. Stainer's Sacred Cantata *The Daughter of Jairus*, and the second part was miscellaneous. The solo vocalists were Miss Ferrari, Mr. Fryer and Mr. Grice, all of whom were very efficient. The choruses went exceptionally well. Miss Lewis and Mr. Clough were the accompanists, and Mr. J. Monk conducted.

BARKWAY, HERTS.—A very successful Concert was given in the School on the 12th ult. by Mr. W. R. Beale, assisted by Mr. Thurley Beale, Mrs. H. F. Burnaby, Miss Schofield, Miss Harradine, Mr. Gibbs, Mr. Clow, and Mr. Hulse. Mr. Thurley Beale was encoored for each of his songs, and in the duet, "Love and War," with his brother, Mr. W. R. Beale. The part-songs were well rendered.

BARROW.—The concluding Concert of the present season, under the auspices of the Barrow and Ulverston Choral Societies, was given on the 9th ult., in the Town Hall. The chief attraction of the evening was the performance of a Cantata, *Thou, O God, art praised in Zion*, composed by Mr. E. Brown, Conductor of the two Societies. The work was admirably rendered, and received with great applause. The solo vocalists were Miss Jessie Royd, Miss Wakefield, Mr. Howson, and Mr. A. Brown. The choir, numbering 200 voices, sang exceedingly well, and the band, under the leadership of Mr. Packer, was highly efficient.

BELFAST.—The Choral Association gave its second Subscription Concert, on Friday evening, the 6th ult., in the Ulster Hall, to a crowded audience. The artists were Miss Fannie Sellers and Mr. E. Grimes (Vocalists); and Mr. W. H. Jude (Organist). Sullivan's "Festival Te Deum," was sung for the first time in Belfast, in its entirety. The choir was never heard to greater advantage, and, under the direction of Mr. W. J. Kempton, the performance was a decided success. The second part was a miscellaneous selection, in the course of which Mr. Kempton's part-song, "A Nocturne," and J. Booth's "Mighty Caravan," were excellently sung.

BERWICK-UPON-TWEED.—The members of the Choral Union gave their fourteenth annual Concert on the 5th ult., the work selected being Mendelssohn's *Elisbeth*. The soloists were Miss Tomsett, Miss Ronayne, Mr. Whitehead and Mr. Riley, all of whom were very efficient. The orchestra, supplied by Mr. Amers, of Newcastle, and augmented by some clever local performers, played the Overture and accompaniments excellently. The chorus singing was very good, the parts being carefully balanced, unfailingly prompt in attack, and well sustained. Miss Cuthbertson presided at the harmonium, and Mr. Barker conducted.

BIRKENHEAD.—An excellent programme was performed on Monday evening the 2nd ult., in Queen's Hall, by the choir of St. Matthew's temporary church, Cloughton-road, assisted by some amateur and professional friends. The principal artists were Madame Billinie Porter, Miss Armstrong, and Messrs. J. L. Hughes and Walter Christian, who gained the warm applause of the audience. The choruses were sung with due regard to expression and balance of tone. Mr. Billinie Porter accompanied, and Mr. Armstrong conducted. A Concert in aid of the choir fund was given in the schoolroom, Upton, on the 5th ult. The principal vocalists were the Misses Robin, Miss Standen, Dr. Waite, Mr. H. W. Madge and the Rev. G. Gray. The accompanists were Miss Alice Ward (Organist of the Parish Church), Mrs. Gray and Mr. C. J. Legge. There was a large and appreciative audience.

BIRMINGHAM.—The Jubilee Anniversary Services in connection with the Summer Hill Wesleyan Sunday School, Monument Road, were held on the 1st ult. 120 scholars, assisted by a choir of thirty voices, rendered, in admirable style, a selection of suitable hymns, the chorus "Unfold, ye portals everlasting," from Gounod's *Redemption*, and the "Hallelujah" Chorus, from Beethoven's *Mount of Olives*. Mr. F. H. Shenton presided at the organ, and Mr. I. Hulme, jun., conducted.

BLACKPOOL.—Mr. W. H. Jude gave an Organ Recital on Monday evening, March 28, in the Victoria Street Congregational Church, before a large and appreciative audience. An excellent programme was well rendered, Beethoven's March from the *Ruins of Athens* being enthusiastically re-demanded.

BRAMPTON, HUNTINGDON.—A Parish Concert was given on Friday, March 30, in the Cross Room, under the conductorship of Mr. Arthur Hudson, an excellent violinist. He was accompanied by Mrs. Ewen, who also sang several compositions. A violoncello solo, "Souvenir de Salazars," by Des Hayes St. Mery, was well rendered by Mr. Ben. Butterfield. Mr. W. Butterfield, pupil of Mr. Benj. Wells, played his "Scène Dramatique" for the Boehm flute with considerable execution. Miss James and Mrs. T. Scott were the solo vocalists.

BRENTWOOD.—On Tuesday evening, the 3rd ult., the members of the Vocal and Instrumental Society brought the present season to a close by a very successful performance of *The Messiah*, under the able direction of Mr. J. W. Case. The chorus of seventy voices was admirably supported by an orchestra which numbered about thirty performers, under the direction of Mr. A. Byford. The choruses were

given with admirable precision: "For unto us," "His yoke is easy," "Hallelujah," "Lift up your heads," and "Worthy is the Lamb," being especially worthy of commendation. The solo vocalists engaged for the occasion were Miss Ruthven, Miss Gorée, Mr. T. W. Hanson, and Mr. F. Bevan.

BRISTOL.—On Friday evening, the 20th ult., *The Messiah* was performed in the schoolroom of Redland Road Wesleyan Chapel, the choir of the chapel being largely reinforced by members of the Bristol Musical Festival Society. Miss Marie Gane, Mrs. Stroud, Messrs. E. T. Morgan and W. Thomas were the soloists. Dr. Colman presided at the pianoforte, and Mr. A. N. Price at the organ. The work was excellently rendered both by soloists and choir. Mr. C. H. Kerry conducted.

BROMSGROVE.—The members of the Philharmonic Society gave their last Concert of the season on the 11th ult. The first part of the programme consisted of Haydn's *Creation*, and the second was miscellaneous. The principal vocalists were Mrs. Glover-Eaton, Mr. Richard Clarke and Mr. C. Fairfax Crowder. The accompanists were Mr. Orton Bradley and Mr. F. J. Griffiths. Considering that this is only the second season of the Society's existence the choruses were remarkably well sung. Mr. W. H. Eaton, hon. sec. of the Society, conducted.

BURNLEY.—On Good Friday evening a Musical Service was held in Holy Trinity Church, when Haydn's *Passion* was performed. The whole of the work was rendered by the Choir, assisted in the verse parts by a local soprano. A small orchestra aided the performance, which was a very successful one. Mr. Watson, Organist and Choir-master of the church, presided at the organ.

BURY ST. EDMUNDS.—The usual Eastertide Services were held in St. Mary's Church, on March 25. Jackson's Service in F was used throughout the day, and at the evening service the anthem consisted of "The trumpet shall sound" (sung by Mr. Frederick Pattie) and "Worthy is the Lamb" (*Messiah*) which was creditably rendered by the Choir. Mr. T. B. Richardson accompanied in his usually efficient manner. On the 13th ult. the Choral Society gave a performance of *The Messiah* in the Corn Exchange, the principal vocalists being Miss Norman, Miss Thomas, R.A.M., Mr. Kenningham, and Mr. R. Hilton. The choruses throughout were given in a very satisfactory manner. Mr. Pratt led the band, Mr. B. Fearnside accompanied, and Mr. T. B. Richardson conducted.

CARDIFF.—Mr. F. B. C. Cooper's first evening Concert at the Roath Public Hall took place on Wednesday evening, the 4th ult., in the presence of a large audience. Miss Emily Paget, R.A.M., (who achieved a great success), Mr. W. Pole Woolridge, Mr. W. A. Wallis, Mr. Cooper, Mr. G. F. Davis, Miss Bolton, Mr. J. Matthews and Miss S. Cooper were the soloists. The programme was a varied one.

CHELTEMHAM.—The Easter Festival Concert was given in the Winter Garden on Wednesday evening, March 24, when Dr. Dyer's Sacred Cantata, *Salvator Mundi*, was performed, followed by a miscellaneous selection. The solo vocalists were Miss Elliott, Miss Ellison, Mrs. F. Daubeny, Miss Percival, Mr. W. H. Cummings and Mr. Franklin Clive, all of whom were highly successful. The choruses were well rendered throughout. Dr. Dyer conducted.

CHERTSEY.—Two Concerts were given in the Drill Hall on March 27, under the direction of Mr. Monk. The programme on both occasions included Locke's music to *Macbeth*, the part of Hecate being sustained by Mr. O. Christian, Macfarren's "The Sands of Dee," Bishop's "Now tramp," &c. Mrs. Berners, Mr. Bethune, Signor Adclmann and Mr. Moir were very successful in their songs, as was also Miss Rose Lynton in violin solos. Instrumental trios were contributed by Mr. Girdlestone, Signor Alderman and Dr. Huntingford. Herr Max Pauer was solo pianist and Conductor.

CHICHESTER.—Mr. S. Brandram recited *Macbeth* here on the 4th ult. The whole of Locke's music was excellently performed by a select choir. Miss Bertha Moore sang the soprano solos, and these for Hecate were given by Mr. Seymour Kelly. Mrs. Dean presided at the pianoforte, and Mr. W. Dean conducted.

CIRENCESTER.—The Annual Concert of the Choral Society was held at the Corn Hall, on Thursday, March 29. The works selected for performance were Spohr's *Last Judgment* and Mendelssohn's *Hymn of Praise*, both of which were excellently rendered. The solo vocalists were Miss Julia Jones, Miss Lizzie Hellis, Mr. Alfred Kenningham and Mr. Thomas Woodward. Mr. E. G. Woodward led the band, Miss Fisher presided at the pianoforte, and Mr. W. F. Newton at the organ. Mr. Edward Brind conducted.

DAWLISH.—An exceedingly good Concert was given by Miss Linter, on Monday, the 9th ult., in "Our Room" (kindly lent by W. Tebbitt, Esq.), in aid of expenses connected with the repairs of Holcombe Chapel of Ease. The programme was attractive and well rendered. The new organ, recently erected by Mr. Hale, of Plymouth, a fine two-manual instrument, was effectively displayed by Miss Linter in two solos and a duet for organ and pianoforte. The Vicar of Dawlish tendered a vote of thanks to Miss Linter, and to the ladies and gentlemen who had assisted her, complimenting her much upon the talent displayed by her pianoforte pupil.

DUNSTER.—On Tuesday, the 10th ult., the members of the Philharmonic Society gave the last Concert of the season at the Assembly Rooms, before a large audience. The first part of the programme consisted of Haydn's *Creation* (Parts I. and II.), the solos in which were ably sustained by Miss Fusselle, Mr. F. B. Erridge and Mr. H. St. B. Goldsmith; Mr. J. K. Davis also giving his assistance. The choruses were very well sung, and the orchestra (under the leadership of Mr. Sadler) was highly efficient. The second part was miscellaneous and included Mozart's "Jupiter" Symphony by the orchestra, songs by Miss Fusselle and Mr. H. St. B. Goldsmith, and part-songs excellently sung by the choir. Mrs. West presided at the pianoforte, and Mr. J. Warriner, L. Mus. T.C.L., Organist of the Parish Church, conducted.

EDINBURGH.—A very successful Concert was given in the Freemasons' Hall, on Friday, the 13th ult., in aid of the Children's Convalescent Home, Gilmlerton. The artists were Madame Smart, Misses Raeburn, Fröbel and M'Callum, and Messrs. Gledhill, Marr,

Sanderson, Dunsmuir and Makgill, all of whom were well received. The St. Mary's Cathedral choristers rendered a few part-songs very creditably. Mr. T. H. Collinson, Mus. Bac., was an efficient accompanist and conductor.

ENNISKILLEN.—On Sunday, the 8th ult., the following selection of music was performed at divine service in the Parish Church: At Matins, Dr. J. C. Whitfield's Service in E. and, as anthem, the solo, "He was cut off," and "But Thou didst not leave his soul in hell" (*Messiah*), well rendered by Miss Fannie Sellers; also "Lift up your heads" (Dr. Hopkins) with full choir. At Evensong Ebdon's Service in C was finely sung by the choir, the anthem being "Lord, at all times," from *Lauda Sion* (Mendelssohn) given with great expression by Miss Sellers, the choir again singing after this solo a short setting of "Therefore with angels and archangels," by the Conductor, Mr. Arnold, who presided at the organ. There were immense congregations at both services.—On Monday, the 9th ult., Mr. Arnold gave his eighth Concert in the Town Hall, before a crowded audience. The first part consisted of the music from Weber's Opera *Freischütz*, which was much admired. The second part, which was miscellaneous, included glees, well rendered by the choir. An important feature was Miss Sellers' singing of the Serenade by Braga, with violin obligato by Mr. Arnold (encored). Solos and duets were sung respectively by the Misses Weaver, McKeague, and Benson; Messrs. Maclaren, Thomas, Murray, and H. C. Trimble. Master C. Hadyn Arnold presided at the piano, and Mr. Arnold conducted.

ERITH.—Haydn's *Creation* was performed by the members of the Choral Society at the Public Hall on the 15th ult., under the direction of Mr. Richard Lemaire. The principal vocalists were Madame Worrell, Mr. Abercrombie, and Mr. Pyatt, all of whom sang admirably. The choruses were rendered with great precision, and the band, under the leadership of Mr. Mansfield, was thoroughly efficient. The Concert was most successful.

EXETER.—The Annual Festival of the Western Counties' Musical Association took place at the Victoria Hall, on the 19th ult., in the morning and evening, overflowing audiences assembling at each performance. Haydn's *Creation*, with Madame Edith Wynne, Mr. H. Guy, Mr. Bridson and Mr. Santley as soloists, was chosen for the morning Concert. On the whole the work was rendered with much effect, the choruses especially being given with excellent precision. In the evening, the first part of the programme was devoted to Barnett's *Ancient Mariner*, and the second part was miscellaneous. In *The Ancient Mariner* the principal vocalists were Madame Wynne, Miss Marian McKenzie, Mr. Guy and Mr. Bridson. A feature in the miscellaneous part was the fine performance of Mendelssohn's Violin Concerto by Mr. M. G. Rice. The conductorship of Mr. D. J. Wood insured the steady performance of the principal works during the Festival; and praise must also be given for the judicious organ accompaniments of Mr. E. M. Vinnicombe.

FALMOUTH.—The Choral Society gave its opening Concert on Tuesday, the 17th ult., in aid of the Cornwall Home for Destitute Girls. The Polytechnic Hall was crammed, many being unable to gain admittance. W. S. Bennett's *May Queen* was given in the first part of the programme, and the second part was miscellaneous. The solo vocalists were Mrs. Nealese, R.A.M., Miss H. K. Broad, Mr. W. Hearder, and Lieut.-Col. Carlyon. Mr. W. G. Bishop presided at the pianoforte, and Mr. J. Pardew at the harmonium. The choruses and accompaniment part-songs were sung with excellent precision and a due regard for light and shade. Mr. C. W. Robinson, the honorary Conductor, was presented by the members of the Society with a handsome ivory and gold-mounted *bâton*, as a memento of the Society's first appearance in public.

FAVERHAM.—Mr. C. D. Hobday gave his third annual Classical Concert on Wednesday, the 11th ult., in the Lecture Hall. The programme was excellently selected, and the pianoforte solos by Miss Gyde, and the violin solos by Mr. Gann, were special features of the evening. The vocalists were Miss Ambler and Mr. Arthur Thompson; the other instrumentalists were Master Hobday (second violin), Mr. Norman (viola) and Mr. Joseph Norman (violoncello). Mr. Garrotte accompanied.

FOREST GATE.—On Thursday, the 12th ult., the choir of All Saints' Church gave a Concert of sacred music, the proceeds of which were given to the fund for defraying the expenses of the New Parish Room. The programme consisted of Farmer's Oratorio *Christ and His Soldiers* and a miscellaneous selection from the works of Handel, Spohr, Haydn, &c. Mr. Priestley, the Choirmaster, conducted, and the accompanists were Mr. Walter Mancell, the Organist, and Mr. Joseph Ivey, Organist of St. Paul's. The soloists were Miss Emily Paget and Mr. Frank May.

FORFAR.—The annual Concert of the Choral Union was given on March 30. Handel's *Alexander's Feast* formed the first part, the second part being miscellaneous. The choir numbered about sixty, and the orchestra included Messrs. W. H. Cole, J. Daly, Carl Hamilton and S. C. Hirst. Mrs. Haden, Mr. Parratt and Mr. J. Kydd were the principal vocalists, and Mr. C. J. Smith conducted.

FROME.—On Thursday evening, March 20, Mendelssohn's Oratorio *Elijah* was given at the Temperance Hall, with band and chorus. The principal vocalists were Miss Marie Gane, Miss Shakell, R.A.M., Mr. Frederick Harrold and Mr. J. Fielding. In every respect the performance was a great success. Mr. W. B. Harvey conducted.

FULWOOD.—The services at Christ Church on Easter Day were of a highly attractive character. The Te Deum by Nares and Monk's Benedictus were admirably rendered by the choir. At Evensong there were full orchestral accompaniments by members of the Preston Orchestral Society, the orchestral parts for the hymns and Anthems being arranged by Drum-Major Wilkinson. Mr. T. J. Vine, Organist of the church, presided at the organ, and Mr. James Hogg conducted.

GLASGOW.—A very successful performance of Sir W. S. Bennett's *Woman of Samaria* was given on Wednesday, March 28, in John Street United Presbyterian Church, by the Choir and Musical Association of that church. The solos were well sung by Mrs. Taggart, Miss Alice Young, Mr. Eaglesham and Mr. Steel, the most effective being the airs "I will love Thee, O Lord" (Mrs. Taggart) and "O Lord, Thou hast searched me out" (Miss Young), which was encored. The

programme also contained anthems, sacred solos, trios, &c. "The soft southern breeze," from Barnby's *Rebekah*, was well rendered by Mr. C. Napier, and the trio "Lift thine eyes" (*Elijah*) was exceedingly well sung by Mrs. Taggart and the Misses Allan and Young. Mr. G. Taggart, Precursor of the church, conducted, and Messrs. Luther Hall and George Hall played the accompaniments on the pianoforte and harmonium.

GLOSSOP.—The Glossopdale Philharmonic Society has rendered itself conspicuous by the performance, on the 10th ult., of Gounod's sacred Trilog *The Redemption*. Had not the Philharmonic Society been well supported, it would have been impossible to carry out an undertaking of such magnitude, but by the kindness of the Mayor of Glossop, Mr. James Sidebottom, J.P., the president, the Society was enabled to enter upon the performance of the work with every hope of success. The Rev. J. T. Waddy, with his usual courtesy, placed at the disposal of the Society the Wesleyan Chapel, the largest building in the town, and no less than 900 or 1,000 persons, embracing the *élite* of the town and neighbourhood, paid for admission, and had the pleasure of listening to a work of such sublimity as has never before been produced in Glossopdale. The band was largely augmented by performers from Charles Hallé's and De Jong's Concerts, and the band and chorus comprised not less than 120 performers, for whom special provision had been made. The principal vocalists were Miss Hallowell, R.A.M.; Miss Jeanie Rosse, R.A.M.; Miss Fothergill, Mr. Seymour Jackson, Mr. J. Lander, Mr. J. Barrow, Mr. Walter Fielding, and Mr. James Makin. Both the solos and choruses were finely rendered; indeed it may be said of the entire performance that the manner in which the work was executed surpassed expectation, and Mr. Charles Hall, the Conductor, deserves great credit for the admirable way in which the chorus had been trained. A vast amount of labour must have been entailed in order to bring it to such perfection, and the carrying out of such a difficult undertaking calls for the highest encomiums upon all concerned. It is gratifying to find that the performance was a financial success.

GREENOCK.—On Tuesday, the 10th ult., a Concert was given by the members of the Tonic Sol-fa Harmonic Society, in the Temperance Institute, the programme consisting of selections from Handel, Mendelssohn, Gounod and others. The singing of the choir gave evidence of careful training, and the solos by Mrs. Dick and Mr. J. Currie were well received. Mr. J. M. Kay acted as pianist and also played two violin solos, accompanied by Miss Kay. Mr. John McCallum conducted.

GRIMSBY.—The third and last Concert of the Philharmonic Society for the present season took place in the Town Hall on the 10th ult. The first part of the programme was miscellaneous, and the second consisted of Mendelssohn's "Hear my Prayer" and the 13th Psalm. The principal vocalists were Miss Larkcom, Miss Grace Damian, and Mr. Bernard Lane, all of whom were highly successful; Miss Larkcom's singing in "Hear my Prayer" being extremely fine, and the voice and style of Miss Damian being also much admired. Mr. Brammer, the Conductor, deserves every praise for the successful manner in which he has trained the choir; the band, too, throughout the evening ably seconding his efforts.

HANLEY.—The Philharmonic Society gave its last Concert for this season on Thursday, the 12th ult., in the Imperial Circus, when Handel's *Sansou* was performed, the principal vocalists being Miss Anna Williams, Miss Pauline Featherby, Mr. Redfern Hollins and Mr. Bridson. The Oratorio was given with E. Prout's additional accompaniments, admirably played by a band of thirty-eight performers, with Mr. F. Ward (of Birmingham) as leader, and Mr. R. Sourbutts, trumpet. The chorus numbered 250, and sang well throughout. Mr. F. Mountford conducted with skill and judgment.

HIREFORD.—The members of the Choral Society gave the second Concert of the season in the Shire Hall, on the 3rd ult., when Barnett's Cantata *The Ancient Mariner* was performed. The principal vocalists were Miss Eva Farbstein (in place of Miss Kate Hardy, absent from indisposition), Mrs. Edwin Allen, Mr. Kenningham and Mr. Kempton. Mr. Langdon Colborne, Mus. Bac., Organist of the Cathedral, conducted.

HIGH WYCOMBE.—On the 2nd ult. the Choral Society gave its last Concert of the season in the Town Hall, before a large audience. The programme comprised Bennett's *May Queen* and a miscellaneous selection of vocal and instrumental music. The principal artists were Miss Fenna, Mrs. Webb, Mr. Hodgson and Mr. C. Rose. The performance was excellent, both soloists and chorus doing full justice to Bennett's charming work. In the second part Miss Fenna gave a fine rendering of Mozart's air from *Don Giovanni*, "Non mi dir," and Mr. J. G. Wrigley, Mus. Bac. Oxon., played a selection of Mendelssohn's *Lieder* and a Gavotte by Janotha. Bishop's "Now tramp," brought a most enjoyable Concert to a close.

HULL.—A Concert was given by Miss Eva Farbstein on the 13th ult., at the Jarratt Street Rooms, with much success. The concert-giver was warmly received in all her solos, Mr. Gilbert Byass's song, "For Thee," composed expressly for her, being enthusiastically demanded. The other solo vocalists were Madame Evans-Warwick, Mr. Bernard Lane, and Mr. W. Thomas; the programme also including the Quartets "God is a Spirit" (Bennett) and "Good-night, beloved" (Pinsuti). The accompaniments were well played by Miss Rose Farbstein, and two pianoforte solos were given by Miss Hildgarde Werner.

ILKESTON.—The members of the Ilkeston and District Harmonic Society gave their second Concert this season, in the Town Hall, on Monday, March 26. The principal vocalists were Miss E. Johnson, R.A.M., and Mr. Bingley Shaw, both of whom were very successful. The Rev. H. St. Maur Willoughby, President of the Society, also contributed songs. Several of Bishop's glees were well rendered by the Society, under the conductorship of Mr. Robinson, and instrumental quintets were played by Messrs. I. Wardle, S. Derbyshire, H. Higgett, W. Daykin and T. Cooper. Mr. H. Hawley presided at the pianoforte.

IPSWICH.—Mr. James Price, Organist of St. Margaret's Church, gave his second Pianoforte Recital on Tuesday evening, the 10th ult., in the Public Hall. The programme was selected from the works of Beethoven, Chopin, Mendelssohn and Rubinstein, the various numbers being excellently rendered.

IRVINE, N.B.—On the 6th ult., Mr. John Paterson's Choir appeared in the Institute Hall, when a well-selected programme of sacred and secular music was very creditably rendered. The singing of "Scots wha hae," "Night, lovely Night," "Song of the Gipsies," &c., elicited warm and well deserved applause. Vocal solos were also contributed by Miss Gibson, Miss Stewart and Mr. Campbell. Mr. Hinchcliffe, Organist of the parish church, ably presided at the pianoforte.

KIDDERMINSTER.—A Concert was given at the Town Hall by the members of the Amateur Instrumental Society, assisted by a picked choir of about forty voices, on the 5th ult. The programme, which included Haydn's Symphony in D (No. 2, Salomon set), selections from Mendelssohn's *Loreley*, part-songs, overtures, &c., gave great satisfaction to a large and appreciative audience. Mr. C. Hayward led the band, and Mr. W. E. Wadely, F.C.O., conducted. A balance of upwards of £15 will be given to the Parish Church Tower and Bells Fund.

KINGSBRIDGE.—A very successful Concert, in connection with the Literary and Scientific Institution, was given in the Town Hall on March 29. The singing of Miss Michelson was highly appreciated, her songs being warmly redemanded. The choir, conducted by Mr. Joseph Cranch, gave a good rendering of several part-songs, and the string band, under the leadership of Mr. W. Beer, B.A., performed some instrumental selections in a creditable manner.

KNARESBORO'—Miss Fannie Sellers gave her Annual Concert in the Town Hall, on Friday, March 30, assisted by the following artists: Miss Eliza Thomas, R.A.M., Mr. D. S. Macdonald, Mr. A. McCall, Mr. A. W. Gilling (pianoforte) and Mr. G. Musgrove (American organ). The first part consisted of selections from Cowen's *Rose Maiden*; the second part was miscellaneous. There was a large and fashionable audience, and the Concert musically was a great success.

LEATHERHEAD.—The second Concert this season of the Choral Society was given on Tuesday evening, the 10th ult., at the Swan Hotel Assembly Rooms. Sterndale Bennett's *May Queen* formed the first part of the programme, the principal vocalists being Miss Edith Park (May Queen), Mr. Butt (Lover), Mrs. Crowther (Queen), and Mr. E. Turvey (Robin Hood). The solos and choruses were very creditably rendered. The second part was miscellaneous. Mr. F. J. Hunt and Mr. A. Alcock have acted as Conductor and pianist during the season.

LEEK.—The first Concert of the Amateur Musical Society took place in the Temperance Hall on Monday evening, the 2nd ult., when a miscellaneous programme was well rendered. Mr. S. Johnson, Mr. H. Hankinson, Miss Challinor and Miss A. Allen were very successful in their respective solos. The Misses Barker contributed a pianoforte duet, and Mr. P. A. Kayner, jun., in De Bériot's first Concerto, evidenced the promise of a very clever performer on the violin. Mr. J. Gwynne conducted, and Mrs. W. E. Challinor and Miss Barker were the accompanists.

LEICESTER.—The third and last of Mr. Harvey Löhr's Chamber Concerts took place on Wednesday evening, the 4th ult., at the Museum Lecture Hall. The programme opened with Mozart's Trio in C, admirably played by Mr. Löhr, Mr. W. Sutton (violin) and Mr. Buels (violinello). The vocalist was Miss Ada Iggluden, who was highly successful in all her songs. Mr. Ernest Ford conducted. The members of the Choral Society gave a performance of Sterndale Bennett's *Woman of Samaria* and Barnett's *Ancient Mariner* in the Temperance Hall on the 5th ult. The solo vocalists were Miss Robertson, Miss Marian Burton, Mr. Harper Kearton, and Mr. Thurlay Beale. The works were excellently rendered, the choruses being sung with great spirit, and in a manner highly creditable to the society. Mr. H. B. Ellis presided at the organ, and Mr. Hancock, Mus. Bac., conducted.

LEWES.—On Saturday, March 31, the Lord Bishop of Chichester opened a new chancel and transepts to All Saints' Church. The ceremony of consecration was performed at 12 noon, the chief features being the introduction of a surpliced choir and a choral service. The musical portions of the service were conducted by the Organist and Choirmaster, Mr. George Morphey, jun.

LICHFIELD.—On Tuesday evening, the 10th ult., Mr. Henry Edward Hodson's Cantata *The Golden Legend* was performed by the Musical Society—an additional interest being given to the occasion by the fact of the composer being a citizen of Lichfield. Under the able conductorship of Mr. J. B. Lott, the Cantata had been in rehearsal two months previously to its production, and the result was an excellent rendering of the work throughout. The libretto of the Cantata, drawn entirely from Longfellow's words, may be divided thus: "Prince Henry's Temptation, and Elsie's self-devotion to save him. The journey to Salerno, where her death was to take place; and return of the Prince, with Elsie as his bride, to his ancestral home—cured of his malady by her devotion. The Prologue—Lucifer and his Spirits round Strasburg Cathedral—precedes the Legend, and stands in place of overture. The Epilogue is the final chorus 'O God 'tis Thine indulgence.'" The chorus and orchestra numbered about 150. Madame Worrell took the part of Elsie; Misses Gillard and Harris those of Bertha and Ursula; Masters Bichley and Granger those of the Angel of Good Deeds, and Max, Mr. Alfred Kenningham (at the last moment), that of Prince Henry (owing to Mr. Grayson's indisposition), and Messrs. Tuke, Harrison and Kempe those of Lucifer, Gottlieb and the Forester, respectively. The Prologue, one of the best portions of the whole Cantata, was finely given. The Legend itself opens with a very touching song for the Prince, "I cannot sleep," which leads into the dialogue with Lucifer. Here Mr. Hodson's dramatic power is shown with much effect, the climax being well arrived at in the Trio, in which Lucifer's triumph, the Prince's delicious joy, and the Angel's warnings are skilfully combined. In the scene of Elsie's self-devotion, her prayer, "My Redeemed," is followed by a Storm song for Gottlieb, in striking contrast, and the Chorus "Rise up and look," and Quartet and Chorus, "O beauty of holiness," are exceedingly effective. It was noticeable how the interest of the audience grew as this musical story proceeded. "Still is the night," Prince Henry's song with the watchmen, and the Pilgrims' Chorus, "Me receptet Sion illa," being heartily received; and after the news of the Prince's safe return with Elsie as his bride is brought to the sad-hearted mother, and

the River Chorus, "Fair and lovely," (splendidly sung and played) leads into the Wedding March and Paganet music; the applause was most enthusiastic, and the last number redemanded. After this climax, a very quiet dialogue and duet occurs between the Prince and Elsie, which is most delicately written, and created a marked effect. A very vigorous rendering of the Epilogue brought the Cantata to a close. The Lichfield Society must be congratulated on so successful a performance of their fellow-citizen's music. The ovation given to the composer at the end of the work was most genuine, the whole audience rising to hear his few words of thanks and gratification, which he concluded by requesting Mr. Lott to accept a bound copy of the Cantata. The work is undoubtedly one which will be found a valuable addition to the library of any musical society in quest of new material, as both in story and music the interest is thoroughly maintained; and though it is music that requires pains, it is by no means out of ordinary reach.

LIMERICK.—Dr. Armes's Oratorio, *Heshkiah*, and selections from *The Messiah* were most successfully performed by the Choral Class of the Protestant Young Men's Association on the 10th ult. Mr. W. B. Gibbons conducted.

LITTLE WALSINGHAM.—On Easter Day the choir of the Parish Church of St. Mary and All Saints' was surpliced for the first time. The services were Holy Communion at 8 a.m., full choral Matins and Communion Service at 11 a.m., afternoon service for children and full choral evensong at 6.30. Powell's "Salve, festa dies" was the Anthem, and Doran and Nottingham's Psalter was used. Instrumental accompaniments are now employed at all the services. The organ was presided at by the Organist, Mr. J. Marsh.

LIVERPOOL.—The Annual Pilots' Concert in aid of the Seamen's Orphanage was held on Easter Monday in Hengler's Circus, before a large audience. The net proceeds of last year's Concert amounted to over £300, sufficient to feed, clothe, and educate twenty orphan children, and it is expected this noble sum will be exceeded this year. A performance by the Band of the Orphanage and selections from *The Pirates of Penzance* by the Company of Pilots and 300 children, were the chief features of the entertainment. A new song, "The Crew of the Betsy Jane," composed for the occasion by Claude Ridley, was encored, the composer and singer receiving quite an ovation. Mr. S. Claude Ridley conducted, and was assisted by Mr. J. Spratt at the pianoforte and Mr. T. T. Ford at the harmonium. The Mayor of Liverpool presided.—Very successful entertainments were given in the Drill Hall on the 6th and 7th ult., the first part being devoted to music. Miss Botterill contributed solos, and the Hale Glebe Union, under the direction of Mr. J. J. Mewburn-Levien, rendered some part-songs very effectively. The other vocalists were Miss Chilton, Mr. Isaacson and Mr. Taylor. Mrs. Mewburn presided at the pianoforte, and Mr. J. J. Mewburn-Levien was the violinist.

LUDDLOW.—The Amateur Choral and Orchestral Society gave the second Concert of the season on Tuesday evening, the 17th ult., the programme consisting of Hutchison's new Cantata, *Elaine*, and a miscellaneous selection. The soloists were Madame Clara West, Miss Lottie West, Mr. H. Byolin and some local artists. Leader of the band, Mr. T. Watkins; Conductor, Mr. K. Bartholomew. The Concert was a decided success.

MAIDENHEAD.—On the 3rd ult. the Philharmonic Society brought its season to a close with a performance of Hiller's *Song of Victory* which was on the whole exceedingly good. The solo vocalist was Miss Jessie Koyd. The second part of the programme included the Overture to *Oberon*, Mozart's Concerto in C (the pianoforte part well played by Mr. J. G. Wrigley), En' tracte in B "Rosamunde" (Schubert), &c., &c. A feature in the Concert was the fine playing of the band, which was highly appreciated. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

MANCHESTER.—On Monday evening, the 18th ult., the Athenaeum Musical Society concluded its sixteenth season with an admirably selected miscellaneous programme. Especially must be commended the rendering of Smart's "The Shepherds Lament," of Mendelssohn's "Nightingale," and the chaste and subdued interpretation of "The Wanderer's Night Song." The Concert concluded with Mendelssohn's unfinished opera *Loreley*, which was sung with all the fire and vigour characteristic of the Society. The solo vocalists throughout the evening were also extremely good. Between the parts the ladies of the choir presented Dr. Hiles with a beautiful silver epergne as a mark of "their appreciation of his unremitting kindness and patience."

MARLBOROUGH.—An excellent performance of Mendelssohn's Oratorio *St. Paul* was given on Tuesday evening, the 3rd ult., in the Corn Exchange, by the United Choirs of the Swindon Harmonic and Marlborough Choral Societies. The solo vocalists were Miss Madeline Hardy (a young and rising soprano of much promise), Miss Lawrence Elliot, Mr. Wallace Wells and Mr. Henry Blower. Mr. Brockway presided at the pianoforte, Mr. George Whitehead (of Swindon) at the organ, and Mr. Bambridge conducted.

MILDENHALL.—On the 6th ult. the Choral Society gave its Annual Concert in the Manor Hall. The first part consisted of Romberg's *Lay of the Bell*, the principal vocalists being Miss Carlyon, Miss Harris, Mr. Owers and Mr. Frederick Pattie, all of whom were highly effective. The choruses were given with precision. Mr. Elrick led the band, and Mr. Large conducted. In the second part Mr. D. Coates (L.A.M.) contributed a violinello solo, which was highly appreciated, as were also the songs of Miss Harris and Mr. Frederick Pattie.

NOTTINGHAM.—Mr. W. A. Ellis, Organist of St. Ann's, South Lambeth, gave a Pianoforte Recital in the Mechanics' Hall on the 10th ult. The programme included the Sonatas in A flat and D of Weber and Beethoven respectively, Schumann's "Carnaval" and minor pieces by Chopin, Schubert, Heller, Kullak, Raff, and Liszt. A Dance Masque, by Mr. W. A. Ellis, was redemanded. The Recital was of the highest character, and gave unqualified satisfaction.

OLDHAM.—The members of the Vocal Society gave a Concert on the 6th ult. in the Town Hall, under the conductorship of Mr. Joseph Clifton. The principal item in the programme was Gade's Cantata, *Psyche*, which was well rendered, and highly appreciated.—On the 10th ult., a Concert was given in the "Tit Bits" Coffee Tavern, when several vocalists appeared, including Messrs. Springthorpe, Vereto,

Garforth, Vesgrea and the "Apollo Glee Club" (male), all of whom were highly effective; Mr. J. Greaves accompanying, and Masters D. M. Greaves and H. Greaves giving solos respectively on the violin and pianoforte.

PLYMOUTH.—Two Concerts were given, one in the morning and one in the evening, on Easter Monday, by the Vocal Association, at the Guildhall, both of which were well attended. At the morning Concert Mendelssohn's *Elijah* was performed, the principal vocalists being Miss Robertson, Miss Fanny Robertson, Mr. Harper Kearton and Mr. J. Sauvage. The miscellaneous selection in the evening included two compositions for orchestra and a song by the hon. Conductor, Mr. F. N. Lohr, all of which were favourably received. The annual Concert in aid of the Plymouth and Devonport Philanthropic Societies was given by the Private Choral and Orchestral Societies on Wednesday, the 18th ult., in the Guildhall. The solo vocalists were Madame Wynne, Miss Marian McKenzie, Mr. Henry Guy and Mr. Santley. The principal violinists were Messrs. Z. Pardew and M. Rice; Mr. John Hall presided at the organ and Mr. Samuel Weekes, Mus. Bac., conducted. A well-arranged miscellaneous programme was excellently rendered.

POINTEFRANCE.—The second Concert of this season was given by the members of the Choral Society in the new Assembly Room, on Friday evening, the 13th ult., before a large audience. In the first part Sullivan's *Cantata On Shore and Sea* was given, Miss Nellie Moxon taking the part of La Sposina, and the Rev. T. W. Stephenson that of Il Marinajo. The second part consisted of songs, duets, quartets and glees, by members of the Society. Mr. J. W. Young, of Wakefield, conducted; and Mr. J. Gledhill presided at the piano. On Friday evening, the 20th ult., Mr. Haydn Fisher, Organist of All Saints' Church, gave a Pianoforte Recital in the Town Hall, which was largely attended. Selections from the compositions of Mozart, Pauer, Thalberg, Chopin, Mendelssohn, &c., were given; and variety was afforded by the capital rendering of the songs "At Anchor," "The Raft" and "The Gauntlet," by Mr. E. Jackson.

PORTNADOC.—On Friday, March 30, the Choral Society performed Mendelssohn's *St. Paul* before a large audience. The principal vocalists were Miss Mary Davies, Miss M. E. Morgan, Eos Morlais and Mr. John Henry, R.A.M., all of whom were very successful, Miss Mary Davies in particular making a deep impression by her rendering of "Jerusalem, thou that killest the prophets" and "I will sing of Thy great mercies." The band was ably led by Mr. F. Duncanson, and Mr. John Roberts conducted.

RICHMOND, YORKSHIRE.—On Easter Tuesday a new organ, built by Abbott, of Leeds, for the Parish Church, was formally opened by the Organist, Mr. James Callow. The service was Woodward in D, and Henry Smart's Quasi Allegretto was played during the offertory. The Archbishop of York preached, and ably sustained the position of music as an important element in Divine worship. The St. Anne Fugue closed the service. In spite of a certain amount of roughness (probably inseparable from a new organ), the inhabitants of the ancient borough may be congratulated on the possession of an instrument worthy of their fine church. The one which it replaces was by G. P. England, and the more valuable portions of his work have been retained. The cost of the organ was £1,000. In the afternoon a Recital was given by Mr. Best, which was numerously attended.

RUSHDEN.—On Friday evening, March 30, Mr. J. E. Smith (Organist) gave his seventh Annual Concert in the New Hall. The vocalists were Miss Clara Field, Miss Frances Hipwell, Mr. C. W. Fredericks, R.A.M., and Mr. Kingston; solo pianists, Miss B. Phipps and Miss Woodward. Mr. J. E. Smith accompanied. The programme was excellently rendered and highly appreciated.

SALISBURY.—The members of the Vocal Union gave a very successful Ballad Concert in the Hamilton Hall, on March 27. The soloists were Miss Kate Evans, Miss Louie Wheeler, Messrs. Davis, Munroe and Perry, members of the Vocal Union, and Messrs. Hayden, Crikke and Kelsey, of the Cathedral choir, all of whom were highly successful in their solos. The Vocal Union sang a selection of glees and part-songs, most ably accompanied, under the direction of the Conductor, Mr. John M. Hayden. Miss Winifred Harwood presided at the pianoforte.

SANDOWN.—The new organ recently erected in St. John's Church by Messrs. Willis and Son, of London, was formally opened on Thursday afternoon, the 5th ult., by Mr. Scadding, Organist of St. Thomas's Church, Newport. The instrument is a very fine one, and its powers were well displayed by Mr. Scadding. The solo vocalist was Master Scadding. In the evening a Special Service was held, when the Rev. H. G. Thwaites, Vicar of St. John's, Newport, preached the sermon. The musical portion of the service was under the direction of Mr. G. H. Payn, and Mr. S. J. C. Cecil presided at the organ. The choir gave a good rendering of Gounod's Anthem "Send out Thy light and Thy truth," and "Christ is risen," composed for Easter Day by Mr. Payn.

SCARBOROUGH.—The members of the South Cliff Amateur Choral and Orchestral Society gave an excellent performance of Mendelssohn's Oratorio *St. Paul* on Wednesday, March 28, in the Grand Hall, at the Spa. The solo vocalists were Miss Beata Francis, Miss Marie Rigg, Mr. Verney Binns and Mr. Sydney H. Beckley, all of whom were highly efficient. The band was led by Mr. Haddock, Mr. H. Turner presided at the harmonium, and Mr. Owen Williams conducted.

SHANKLIN, ISLE OF WIGHT.—The newly formed Choral Society gave its second and last Concert for the season on Monday, the 2nd ult., the work performed being *Judas Maccabeus*. The principal vocalists were Madame Wilson-Osman, Miss Alice Osmond, Mr. E. J. Hunt and Mr. Seymour Kelly, all of whom were very successful. The band and chorus numbered over one hundred performers. Mrs. Bishop, R.A.M., presided at the piano and Mr. F. H. Simms at the harmonium. The performance was in every respect admirable; the choruses being given with great power and precision. Mr. F. G. Baker conducted.

SHEFFIELD.—Signor Ginesi gave a Pianoforte Recital in the Bath Saloon, on Friday evening, the 6th ult., assisted by Miss Taylor, Miss Morton, Mr. S. Johnson and Mr. J. W. Pepper. Signor Ginesi was

highly successful in all his solos, and Miss Taylor and Mr. Pepper played several duets very effectively. The vocalists were enthusiastically received. The piano used was one of Herr Tischler's upright iron grands. The Concert was in aid of the Adult Blind Sunday School, and was under the able management of Mr. W. D. Cooper.

SHERBORNE.—One of the best Concerts yet given by the Sherborne School Musical Society took place on Easter Monday, the anniversary of Beethoven's death, when an excellent performance of his Symphony in C major (No. 1, Op. 22) formed a prominent feature of the evening. The programme commenced with the Easter Hymn, "Jesus Christ is risen to-day, Alleluia," which was introduced by the trumpet and sung by the choir and audience. A selection from *The Messiah*—the choruses in which were admirably rendered—and Wagner's *Siegfried-Idyll* were the remaining items in the selection, which was conducted by Mr. Louis N. Parker with his usual care and judgment. There was a good orchestra. On Tuesday evening, the 10th ult., a Concert was given on behalf of the Abbey Choir Boys' Endowment Fund, the first part consisting of Mozart's *Tosca* Mass, with orchestral accompaniments, and the second being miscellaneous. The solo parts in the Mass were taken by Miss May Bell, R.A.M., Mrs. Lyon, Mr. Wetherington, and Mr. K. W. Mills. The accompaniments were creditably rendered by the band, which, with one exception, consisted entirely of amateurs. In the second part Miss Bell and Mr. Mills gained great applause for their songs. Mr. G. E. Lyle, Organist of Sherborne Abbey conducted.

SHERWSBURY.—The members of the Harmonic Society gave their first Concert of the fifth series on the 5th ult., when Handel's *Judas Maccabeus* was performed. The chorus was supported by a contingent of the Birmingham Festival Band, assisted by local talent, under the leadership of Mr. F. Ward. The solo vocalists were Miss Ellen Atkins, Miss Eliza Thomas, Mr. Sidney Tower and the Rev. A. Willis. The choral portions of the work were given with remarkable spirit and precision, a result due to the admirable training of the Honorary Conductor, Mr. J. A. Lea. Mr. H. Byoin, Organist of St. Mary's, presided at the organ. The performance was highly satisfactory. There was a large and appreciative audience.

SOUTHGATE.—The Ninth Annual Dedication Festival was celebrated at St. Michael's, Bowes Park, on Sunday, the 22nd ult. The services throughout the day, were fully choral; and the music included, Morning Service, Garrett in D: Evening, Stainer in F: Anthem "I will mention the loving-kindnesses of the Lord" (Sullivan), the tenor solo being well sung by Mr. Charles J. Merton. Mr. H. J. Baker presided, as usual, at the organ.

SOUTHWELL, NOTTINGHAM.—A Concert was given at the Hall, King Street, on the 3rd ult. for the benefit of Mr. Henry Sunman, who, to the regret of his numerous admirers, is leaving the Minster Choir for an appointment at Christ Church, Oxford. The principal vocalists were Mrs. Daglish, Mr. A. Barrow, Mr. E. Longmore, Mr. J. B. Shaw and Mr. Henry Sunman, whose excellent voice was effectively displayed in Mozart's "Qui sedeno" and a new song written by Mr. Marriott, the Minster Organist. Mr. Marriott was accompanist and Conductor, assisted by the Rev. R. F. Smith.

SPALDING.—A very successful Concert was given in the Corn Exchange, on Wednesday, March 28, under the auspices of the Freemasons. The vocalists were Mrs. Blunt, Miss D'Alcorn, Mr. Seymour Smith, Mr. Montem Smith and Mr. G. T. Carter. The band was under the leadership of Mr. C. R. C. Proctor. Mr. Seymour Smith also contributed his entertainment entitled "Musical Sketches."

STAINES.—A performance of Mendelssohn's *Athalie*, under the patronage of H.R.H. Princess Christian, was given by the members of the Choral Society in the Town Hall, on the 10th ult. The orchestra played the Overture and March with great spirit. The principal soloists were Miss Clara Leighton, Madame Poole and Miss Beatrice Cameron. The choruses were sung with great precision and attention to detail. The connecting verses were read by the Rev. J. P. Rogers. The second part of the Concert included Haydn's "Surprise" Symphony, Bishop's Tramp Chorus, Braga's Serenata (sung by Madame Poole, with harp accompaniment and violoncello obbligato), Donizetti's "Duce di quest' anima" (Miss Clara Leighton), and concluded with the March and Chorus from *Tannhäuser*. Mr. G. F. Huntley, Organist and Choirmaster of St. George's, Campden Hill, Kensington, conducted.

STANSTED.—The newly formed Choral Union gave its inaugural Concert on the 5th ult., in the Central Hall, which was well filled. An excellent miscellaneous programme was provided, the principal vocalists—Misses Gibeby, Pulteney, Townly and Haynes—receiving several encores during the evening. The selection also included pianoforte solos by Miss Beatrice Pulteney and Miss Haynes respectively; Mr. Arthur Hodges taking the harmonium part in two duets with pianoforte.

SWINDON.—The united choirs of the Swindon Harmonic and Marlborough Choral Societies gave a very successful performance of Mendelssohn's Oratorio *St. Paul* at the Corn Exchange, on the 4th ult. The choruses were rendered with a precision and excellence which reflected much credit upon the choral body. The principal vocalists were Miss Madeline Hardy, Miss Lawrence Eliot, Mr. Wallace Wells and Mr. Henry Blower. Mr. F. Harding presided at the pianoforte, and Mr. G. Whitehead at the harmonium. Mr. W. S. Bambridge, Mus. Bac., conducted.

UNBRIDGE.—On Wednesday, the 4th ult., the Choral Society gave a performance of Sullivan's *Prodigal Son*, in the Public Rooms. The solo parts were sung by Miss Kate Fusselle, Miss Marian McKenzie, Mr. Gawthrop and Mr. W. G. Forington with much effect. Miss McKenzie and Mr. Gawthrop especially creating a most favourable impression. The choruses were efficiently rendered under the direction of Mr. T. Pettit. The accompaniments were played by Mr. Livesey Carrott (pianoforte), and Mr. J. Walsh (harmonium). The second part of the Concert was miscellaneous.

WARWICK.—A good performance of Spohr's *Last Judgment*, with orchestral accompaniments, was given in the Court House, on the 18th ult., by the Warwick Musical Society, under its Conductor, Mr. Frank Spinney. The soloists were Mrs. Villiers (of Clifton), Mrs. Morris, Mr. Heden and the Rev. T. H. Spinney, of Oxford.

WEST HARTLEPOOL.—The members of the Philharmonic Society gave their last Concert of the season on Tuesday, the 3rd ult., before a large audience. The first part of the programme consisted of Hutchinson's new Cantata, *The Story of Elaine*. The choruses were very efficiently rendered by the members of the Society, accompanied by a powerful orchestra. The principal soloists were Miss Fannie Sellers, Mr. A. J. Searle and Mr. J. Thompson. Mr. J. H. Lewis, F.G.S., conducted.

WIMBLEDON.—The Musical Society gave a successful performance on the 8th ult. of the *Stabat Mater* (Rossini) and a sacred selection. Miss Alice Parry, Miss Emily Dones, Mr. Harper Kearton, and Mr. Orlando Christian were the vocalists; and Mr. Sumner conducted. The Concert was in aid of the Village Club and Lecture Hall.

WORCESTER.—A very excellent performance of Sterndale Bennett's Pastoral *The May Queen* was given on the 4th ult., in the Public Hall, by the members of the Musical Union. An exceptionally good band had been engaged, and the orchestral portions of the Concert were thoroughly enjoyable. The second part of the programme contained Intermezzo Moresque (E. W. Elgar), which was performed for the first time and encored. The band also played the Andante and Minuet from Mozart's Symphony in E flat, and Mr. F. Ward, the well-known violinist of Birmingham, contributed two solos by Spohr. The Rev. E. V. Hall, Precentor of the Cathedral, conducted with care and judgment.

WORTHING.—The second Concert of the Musical Association was held on Wednesday evening, the 4th ult., when Mendelssohn's *Athalie* and a miscellaneous selection were performed. The solo vocalists were Mrs. Colin Kerr, Madame Clara West, and Miss Lottie West; organist, Mr. F. J. Sawyer, Mus. Bac.; pianist, Mr. W. H. Price; reader, W. F. Fuller, Esq.; Conductor, Mr. F. D. Carnell, Mus. Bac. The audience was numerous and the Concert highly successful in every respect.

VIEWSELEY.—The members of the Choral Society brought their first season to a close on the 5th ult., when Macfarren's *May-Day* and a miscellaneous selection were performed under the conductorship of Mr. J. Ebrill Davies. The principal vocalists were Miss Louisa Dunsford (who sang the part of the May Queen with excellent effect), Mrs. Hardin, Miss Moore, Miss Heron, Mr. Roy and the Rev. H. G. Bird. Two violin solos were admirably rendered by Mr. Angle, jun. Miss E. Roadnight presided at the pianoforte, and Mr. Swift at the harmonium.

YORK.—An Orchestral Society has recently been formed in this city, Mr. John Thorpe being elected Secretary and Mr. Magson Treasurer. The first rehearsal took place on the 2nd ult., when Haydn's Symphony No. 1 and Cowen's "Yellow Jasmine," from *The Language of the Flowers*, were the numbers rehearsed. Mr. Arundel led the band and Mr. Arthur Hopkins conducted.

ORGAN APPOINTMENTS.—Mr. W. H. Hopkinson, Organist and Choirmaster to Morningside Parish Church, Edinburgh.—Mr. Livesey Carrott, to St. James's, Holloway.—Mr. Charles M. Bill, Organist and Choirmaster to Holy Trinity Church, Swansea, South Wales.—Mr. Joseph T. Smith to St. John the Baptist, Clerkenwell.—Mr. W. A. Marson, Assistant-Organist to St. Mary's Church, Stafford.—Mr. Edwin M. Lott, to St. Sepulchre's, London.—Mr. John Symons, Organist and Choirmaster to St. Katherine Cree Church, London.—Mr. George Gratton Kirkland to All Saints' Church, Leyton.—George L. Loam, Organist and Choirmaster to Bridgetown Church, Totnes.

CHOIR APPOINTMENTS.—Mr. Alfred Lords (Bass), to York Minster.—Mr. Henry Cooper (Tenor), to All Saints', Margaret Street.

DEATHS.

On March 27, at Bexley Heath, suddenly, from pleurisy, after railway collision, JOHN BARRATT, Professor of Music, aged 35.

On March 22, at Anerley Road, S.E., FREDERIC WILLIAM CLARKE, Mus. Bac., Oxon. (Queen's College), aged 31.

On March 26, at Bridgetown, Totnes, C. FITZ LOAM, Organist and Choirmaster of Bridgetown Church, aged 24 years.

On the 15th ult., at his residence, Valletta, Crystal Palace Park Road, GEORGE W. REAY-MACKEY, R.N., (Manager, Crystal Palace, Sydenham), aged 35 years.

MISS AGNES LARKCOM and Miss CLARA MYERS beg to announce that they will give a MORNING CONCERT ON WEDNESDAY, May 23, at 19, Harley Street (by kind permission of Dr. and Mrs. Morell Mackenzie), to commence at half-past three precisely. Artists: Miss Carlotta Elliot, Miss Agnes Larkcom, Madame Antoinette Sterling, Miss Margaret Hancock, Miss Clara Myers, Mr. Beckford Hollins, Mr. Bernard Lane, Signor Foli, Mr. Bridson, Mr. Kiddell Young. Solo violin, Miss Adeline Dinelli. Solo Pianoforte, Miss Randegger. Conductors, Mr. Deacon, Mr. Turl Lee, Mr. Malcolm Lawson, Mr. F. Sewell Southgate and Mr. Ganz. Tickets, 70s. 6d., at Chappell and Co.'s, 50, New Bond Street; Stanley Lucas, Weber and Co., 84, New Bond Street; Lamborn Cook, 23, Holles Street; Miss Agnes Larkcom, 269, Stanhope Street, Mornington Crescent, N.W.; and Miss Clara Myers, 8, Bloomsbury Place, Bloomsbury Square, W.C.

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| " | Don the Ribbon blue ... | 1 6 | " | " | England, Tough and True ... | 2 0 | " | |
| " | Angels, on your silvery pinions ... | 1 6 | " | HOBBS, J. W. | The Church ... | 0 6 | PITMAN. | |
| DE JONG, E. | I've worn my bits o' Shoon away ... | 2 0 | HIME. | HOFFMANN, H. | Fill the goblet (Giesst voll den Becher) ... | 2 0 | METZLER. | |
| DE LARA, J. | My only love ... | 2 0 | DUFF. | " | A Fiddler's Song (Wenn du kein spielmann wärest) ... | 2 0 | " | |
| DELAVANTI, P. | Come whom to the childer an' me ... | 1 6 | HIME. | " | Not worth winning (Nichts zu holen) ... | 2 0 | " | |
| DENE, EMILY | Elsie's Song to the Sea ... | 2 0 | LUCAS. | " | The Stolen Kiss (Gekusst) ... | 2 0 | " | |
| DE VAUX, ST. | A shy Maiden's "No" ... | 2 0 | CUBITT. | " | When first I saw thee (Des Tages will ich denken) ... | 2 0 | " | |
| DIBBIN, C. | That Grand Old Man ... | 1 6 | PATERSON. | HOTSPRILL, J. | The Sailor's Joy ... | 2 0 | TRELL. | |
| (adapted by) | For you, for me ... | 2 0 | ENOCH. | HOWELLS, C. | Englishmen are Englishmen still ... | 1 0 | HAIGH. | |
| DICK, C. | 'Tis all I ask ... | 2 0 | " | " | Jack and the Nancy Lee ... | 2 0 | PHILLIPS. | |
| " | Lilla's a Lady ... | 2 0 | RANSFORD. | HUGHES, S. T. | Wilt thou love me, fairest maiden? ... | 2 0 | LUCAS. | |
| " | Westbury Fair ... | 2 0 | " | HUGHES, K. S. | Pantomime Queen ... | 2 0 | CHAPPELL. | |
| " | The Mother's Prayer ... | 2 0 | BOOSEY. | HUNT, W. D. | My Sait ... | 2 0 | PATLY. | |
| " | Chloe and Amyntas ... | 0 4 | HOLLIS. | HUTCHINSON | Angel Echoes ... | 2 0 | MORLEY. | |
| DIEHL, L. | Adrift! A Tar's Ditty ... | 2 0 | AMOS. | " | In the Spirit Land ... | 2 0 | ENOCH. | |
| " | Brave Drummer Dick ... | 2 0 | BOOSEY. | " | The Golden Time. No. 1 in A; No. 2 in F ... | each 2 0 | WOOD. | |
| " | Why so loudly beats my heart? ... | 2 0 | LUCAS. | ILES, G. E. | Unseen Singers ... | 2 0 | AMOS. | |
| DISTIN, T. | Legend of the Forget-me-not ... | 2 0 | PATLY. | " | Haul Away ... | 2 0 | WOOD. | |
| " | The Love Test ... | 2 0 | CRAMER. | INGHAM, C. B. | Fluffie (Nursery song) ... | 0 3 | NOVELLO. | |
| DOWNES, J. F. | In the Wood ... | 2 0 | COCKS. | JANBERT, J. | Glorified ... | 2 0 | PHILLIPS. | |
| DRUMMOND, C. | Two Days ... | 1 6 | WEEKES. | " | Departure ... | 2 0 | " | |
| DRYERRE. | Why do we love ... | 2 0 | WILLIAMS. | JOHNSON, J. | Ribbon Blue, Ribbon Blue ... | 0 9 | BERTINI. | |
| DUMVILLE, N. | The Dule's i' this bonnet o' mine ... | 1 6 | HIME. | JUDE, W. H. | An Exile's Dream ... | 2 0 | CRAMER. | |
| " | Fickle Mollie ... | 2 0 | NOVELLO. | " | Love never sleeps ... | 2 0 | " | |
| DYE, A. J. | My love for ever ... | 2 0 | MOUTRIE. | " | Behold, I stand at the door ... | 2 0 | " | |
| EASTON, N. | Progressive Exercises ... | 2 0 | STANLEY. | " | Deep in the Mine ... | 2 0 | " | |
| EHMANT, M. | The Saucy May ... | 2 0 | AMOS. | " | The Sailor's Toast ... | 2 0 | " | |
| ELLIOTT, M. | The Rose is sweeter for the rain ... | 2 0 | PHILLIPS. | KENDALL, H. | Richmond Park ... | 2 0 | BOOSEY. | |
| ELLIOTT, J. | Beside the river ... | 2 0 | POHLMANN. | KENNEDY, C. | A Lay of the Blackmore Vale ... | 2 0 | CHAPPELL. | |
| ELLIS, R. H. W. | What thou wert once to me ... | 1 6 | " | KESSELL, F. | Blue Eyes ... | 2 0 | GODDARD. | |
| EYLES, G. | Come, Mary, link thy arm i' mine ... | 1 6 | HIME. | KESSELL, H. C. | Now follow me merrily ... | 1 6 | HUTCHINGS. | |
| " | Life's true motto ... | 2 0 | WEEKES. | KETTLE, C. E. | The Wind's Errand ... | 2 0 | DONATOWSKI. | |
| FARMAR, F. | From my arm-chair ... | 1 6 | TURNER. | " | Per mare, per terram ... | 2 0 | WILLY. | |
| FELICIA | Relegues (m' abandonò) ... | 2 0 | MARRIOTT. | " | Ben Brace ... | 2 0 | " | |
| FEKX, N. | Ave Maria ... | 2 0 | CZERNY. | " | Organist ... | 2 0 | " | |
| FLAMITZ, I. | It was a Lover ... | 1 6 | PHILLIPS. | KIEL, F. | Ave Maria ... | 1 0 | CZERNY. | |
| FOSTER, M. | After ... | 2 0 | ASHDOWN. | KINROSS, J. | Echoes of the Past ... | 1 6 | PATERSON. | |
| FOWLES, G. | The Beggar's story ... | 2 0 | WOOD. | KLITZ, A. E. | Happy Day Dreams ... | 2 0 | WEEKES. | |
| " | I stood on the Shore ... | 2 0 | " | KRAUSE, C. | Lady Fair ... | 2 0 | WILCOCKS. | |
| FOWLES, E. G. | Dear River ... | 2 0 | REED, BROS. | LAMBERT | I'll woo thy gentle spirit ... | 2 0 | MASON. | |
| FOX, G. | 'Neath shady Linden ... | 2 0 | WILLIAMS. | LANGF, G. | Dear little grandmother ... | 2 0 | HAMMOND. | |
| " | How can I tell you so? ... | 2 0 | WILCOCKS. | LANSSEN, E. | I send ye forth ... | 2 0 | CZERNY. | |
| FOX, G. D. | No place like home ... | 1 6 | FRANCIS. | LATTER, W. | The Two Marguerites ... | 2 0 | BERTINI. | |
| FRICKER, A. | Youthful fancies ... | 2 0 | COCKS. | LAWRENCE, E. | My Scottish Lassie ... | 2 0 | LUCAS. | |
| FULMER, H. J. | Wait till the clouds roll by ... | 1 6 | FRANCIS. | " | My true love hath my heart ... | 2 0 | " | |
| FUKLONG, A. | Fancy that ... | 2 0 | MORLEY. | LAYLAND, W. | Zulee ... | 2 0 | BOOSEY. | |
| G. W. | Lips and Eyes ... | 1 6 | PHILLIPS. | LEIGH, H. S. | No Name ... | 1 6 | WILCOCKS. | |
| GABRIELDI, ... | Breeze Sorrentine ... each | 1 6 | DAVISON. | " | Over the Water ... | 1 6 | " | |
| " | No. 1. Barcarola. | " | " | LEHARE, W. | Farewell can never farewell be ... | 2 0 | PHILLIPS. | |
| " | " 2. Serenata. | " | " | LESLIE, F. | Love in the Lowther ... | 2 0 | CRAMER. | |
| " | " 3. La ninfa e la Rosa. | " | " | LEVEY, W. C. | Fairies of the Bell ... | 2 0 | SHEPHERD. | |
| " | " 4. La Mammola. | " | " | " | England's Heroes ... | 2 0 | CUBITT. | |
| GATTY, A. S. | Life of my Life ... | 2 0 | BOOSEY. | " | Whittington and his Cat (Ex travaganza) ... | 1 0 | CRAMER. | |
| GILLBRAND, T. | Oh, had she been a lowly maid ... | 1 6 | HIME. | " | Unfading Beauty ... | 1 6 | PITMAN. | |
| GITS, L. A. | The Lady Kate ... | 2 0 | HOWARD. | " | A Bad Boy's Diary ... | 2 0 | SHEPHERD. | |
| " | The Stag and the Stream ... | 2 0 | JEFFERYS. | LISSANT, G. | The Spirit of the Gulf ... | 2 0 | CRAMER. | |
| " | The Sunbeam ... | 2 0 | HOWARD. | LITTLE, T. W. | Alone in the World ... | 2 0 | WILCOCKS. | |
| GLIN, C. | Sitting alone in the twilight ... | 2 0 | MCDOWELL. | " | Sweet Sixteen ... | 2 0 | " | |
| GODFREY, C. | Our Mary Ann ... | 1 6 | FRANCIS. | LLOYD | While we've got a little balance in Threacdee Street ... | 2 0 | BERTINI. | |
| GOODVE, A. | Under the shade of the chestnuts ... | 2 0 | HUTCHINGS. | " | Nothing Else ... | 2 0 | ENOCH. | |
| " | Marie Louise ... | 2 0 | " | " | Wilt thou be mine ... | 2 0 | LUCAS. | |
| GORDON, W. | Our Friends at Home ... | 1 6 | JONES. | " | Gates of the West ... | 2 0 | CHAPPELL. | |
| " | The Iceberg ... | 1 6 | GORDON. | " | Belay Boys, belay ... | 1 6 | BREWER. | |
| GOULD, M. | Stay ... | 2 0 | MORLEY. | " | At last ... | 1 0 | MACCANN. | |
| GOUDON, C. | Christus factus est ... | 2 0 | NOVELLO. | " | Sailing Home ... | 1 0 | " | |
| GRAIN, C. | He did, and he didn't know why ... | 2 0 | BATH. | " | I sigh for her ... | 1 0 | " | |
| GRAY, A. | The Three Fishers ... | 2 0 | BANKS. | " | I will love thee ever ... | 1 0 | " | |
| GRAY, L. | An Old Story ... | 2 0 | MORLEY. | " | Think of me ... | 0 3 | HOWARD. | |
| " | The Thread of the Story (Ballad) ... | 2 0 | DUFF. | " | When the Moon is shining ... | 0 9 | " | |
| " | What an Angel heard ... | 2 0 | " | MACBROSE, C. | The Recall ... | 2 0 | ASHDOWN. | |
| GRIEBE, J. | Side by Side ... | 2 0 | FRANCIS. | MACFARREN, G. | One Morn the maiden sought the Mill ... | 1 6 | CHAPPELL. | |
| GREENWOOD | The Moorland Witch ... | 2 0 | HIME. | " | Play in the Sunshine ... | 2 0 | LUCAS. | |
| GREENWOOD J. | Bonnie was yon rosy Brier ... | 1 6 | BERTINI. | MARKS, G. | When stormy winds do blow ... | 2 0 | REID. | |
| GRIMSHAW, A. | Farewell ... | 2 0 | NOVELLO. | MARRIOTT, C. | When the roses close their petals ... | 2 0 | CRAMER. | |
| GROSSMITH, G. | Do not spoil your Children ... | 2 0 | BATH. | " | A golden dream ... | 2 0 | COCKS. | |
| GROVER, H. | O tell me not ... | 2 0 | ROYLANCE. | " | Heavenly Blossoms ... | 2 0 | MORLEY. | |
| " | Cross Roads ... | 2 0 | GODDARD. | " | Ill to please ... | 2 0 | BANKS. | |
| GULLAIN, E. | The Secret of the Sea ... | 2 0 | NOVELLO. | " | Just as well ... | 2 0 | BOOSEY. | |
| " | Guess ... | 2 0 | " | " | Ask nothing more ... | 2 0 | " | |
| GUY, H. | Philomel ... | 1 6 | MILLS. | " | Whither, who can tell ... | 2 0 | HUTCHINGS. | |
| HARRADEN, E. | Severed the Tie (with ad lib. accompaniments for violin, concertina, and violoncello) ... | 2 0 | CRAMER. | " | Love is Lord ... | 2 0 | JEFFERYS. | |
| " | Waking and Dreaming ... | 2 0 | KEPPEL. | " | A whisper ... | 2 0 | BANKS. | |
| HARRIS, J. H. | Faw Folk ... | 1 6 | HIME. | " | Jimmy Johnson's Holiday ... | 2 0 | BERTINI. | |
| HARTOG, C. | Why do I Love Thee ... | 2 0 | ASHDOWN. | " | Magazine of Favourite Songs | " | " | |
| " | C. S. Only a Year ... | 2 0 | " | " | and Ballads ... | 1 0 | FRANCIS. | |
| HATTON, G. F. | Forget Me Not ... | 2 0 | CHAPPELL. | " | Moir, F. L. | Anywhere ... | 2 0 | COCKS. |
| " | The Time of Roses ... | 2 0 | " | " | " | A Ray of Light ... | 2 0 | " |
| " | Wooping ... | 2 0 | " | " | " | " | " | " |
| " | Old Pilot ... | 2 0 | BOOSEY. | " | " | " | " | " |
| " | At the Stepping Stones ... | 2 0 | ASHDOWN. | " | " | " | " | " |

| Composer. | Title. | Price (net). | Publisher. | Composer. | Title. | Price (net). | Publisher. |
|------------------|---|--------------|------------|--|---|--------------|-------------|
| MOIR, F. L. ... | Hand and Heart... | 2 0 | MORLEY. | SAMPLE, A. ... | Sweetheart mine ... | 2 0 | BANKS. |
| " | I did not know ... | 2 0 | BOOSEY. | SAMPSON, M.S. | A Pilgrim's Song ... | 1 6 | COCK. |
| " | Where the shadows ... | 2 0 | " | ST. CLAIR, D. | Baby died to-day ... | 2 0 | WOOD. |
| MOLLOY, J. L. | Eyes we love can never die ... | 2 0 | CHAPPELL. | SCHIRA, F. ... | Dreaming of Home ... | 2 0 | JEFFERYS. |
| " | Waifs and Strays ... | 2 0 | CRAMER. | " | Mio Povero Amor ... | 2 0 | " |
| " | The Train ... | 2 0 | BOOSEY. | SCHUBERT, F. | Now sunset is glowing ... | 1 6 | PHILLIPS. |
| " | Changes ... | 2 0 | " | SCHUMANN ... | The Shepherd's starting ... | 1 6 | " |
| " | The way of the world ... | 2 0 | " | SCOBELL, Mrs. | Oh, don't you remember ... | 2 0 | WEEKES. |
| MONCTON, R. | Awakening ... | 2 0 | POHLMANN. | SCOTT, A. F. ... | The name in the sand ... | 2 0 | LUCAS. |
| " | One night I dreamed ... | 1 6 | " | SEBASTIAN. | | | |
| " | The Parting Hour ... | 1 6 | " | Rev. Father | Ave Maria ... | 0 9 | NOVILLO. |
| MORA, A. L. ... | Pearl of the Snowy Breast ... | 1 6 | " | SALLY, B. L. ... | Come, May, with all thy flowers ... | 2 0 | LUCAS. |
| MORGAN, V. ... | Beware ... | 1 6 | BOOSEY. | SHIELD, Mrs. | Just for the old love's sake ... | 2 0 | MOUTRIE. |
| MORGAN, W. | Stars of the Summer night ... | 2 0 | COCK. | SIBLEY, C. ... | The Bell of St. Paul's ... | 2 0 | BATH. |
| MORRISON, E. | I dare not tell ... | 2 0 | DAVISON. | " | Sing again ... | 2 0 | " |
| MOWBRAY, A. | O tell me not ... | 2 0 | BOYLE. | " | With thee ... | 2 0 | MOUTRIE. |
| MUSCAT, H. A. | Are they Wedding Bells ... | 2 0 | ROXTING. | " | Come back ... | 2 0 | " |
| MUNRO | Too Late ... | 2 0 | ENOCH. | SIMSON, A. E. | A Lullaby ... | 1 6 | PATERSON. |
| NESMILLER, E. | Phyllis the Fair ... | 2 0 | WOOD. | SLOPER, L. ... | The Prentice Lad ... | 2 0 | JEFFERYS. |
| NESMILLER, E. | The little Turquoise Ring ... | 1 6 | CZERNY. | SMITH, Dr. ... | Christmas Morning ... | 1 6 | HIME. |
| NESMILLER, V. E. | Moon, thy brightest ... | 1 6 | HUTCHINGS. | SPARROW, R. | Changeless still ... | 2 0 | HART. |
| " | When the evening bells are ... | 1 6 | " | SPINNEY, W. | Boots and Tramps ... | 2 0 | CRAMER. |
| " | stealing ... | 1 6 | " | " | The Little Minstrel ... | 1 6 | COCK. |
| " | A Lovers' Quarrel ... | 1 6 | " | SPOHR, L. ... | In yonder shady glen ... | 1 6 | PHILLIPS. |
| " | Now follow we merrily ... | 1 6 | " | STARR, H. J. | Gloamin' Song ... | 2 0 | HAMMOND. |
| " | When we are far apart ... | 1 6 | " | " | A Sea Song ... | 2 0 | AMOS. |
| NICHOL | Ebb of Tide ... | 2 0 | MASON. | " | Good Night, Fair Maid ... | 2 0 | " |
| NIEDERMAYER | The Lord's Prayer ... | 1 6 | CZERNY. | " | The Singers ... | 2 0 | " |
| NORTH, E. | Tel-el-Kebir ... | 2 0 | DAVISON. | STEPHENSON | Many Years Ago ... | 2 0 | BOOSEY. |
| OAKLEY, Sir H. | Tears, idle tears (new edition) ... | 2 0 | NOVILLO. | STEWART, R. P. | Sweet Morn of May ... | 2 0 | POHLMANN. |
| OBERTHUR, C. | The Hawthorn Tree ... | 2 0 | ASHDOWN. | " | Thou, only Thou ... | 2 0 | " |
| OESCH, G. A. | My star, my flower ... | 2 0 | FORSYTH. | STORER, J. | Kindred Hearts ... | 2 0 | ASHDOWN. |
| OFFENBACH | Whittington and his Cat (Extravaganza) ... | 1 0 | CRAMER. | " | O Saviour, oft hast thou trod ... | 0 3 | NOVILLO. |
| OLD ENGLISH | Here's a health unto his Majesty ... | 1 6 | CHAPPELL. | SVENDBJORNSSON, S. | Willow Song ... | 2 0 | AUGENER. |
| OLDHAM, E. ... | Beneath the Hawthorn ... | 2 0 | MORLEY. | " | Soldier, rest ... | 2 0 | " |
| " | The Watcher by the Sea ... | 2 0 | JEFFERYS. | SWIFT, F. | Look aloft ... | 2 0 | WILLEY. |
| PALMER, T. ... | Albion, the Queen of the Sea ... | 2 0 | HART. | " | At the stile (2 keys, B flat and C) ... | 2 0 | " |
| PARKER | Days when you'll forget me ... | 2 0 | BANKS. | SYDENHAM, E. | Farmer John ... | 2 0 | BOOSEY. |
| PARRY, J. | A tangled skein ... | 2 0 | MOLLY. | " | Homeward Bound ... | 2 0 | " |
| PARTIDGE, J. | The blackbird gay ... | 2 0 | BATH. | SYNCE, Rev. E. | A Morning and Evening Song ... | 2 0 | NOVILLO. |
| PATTON, A. | Insufficiency ... | 2 0 | POHLMANN. | TABEAR, J. | Ting Ting ... | 1 6 | FRANCIS. |
| " | Inclusions ... | 2 0 | " | TACBERT, J. ... | Departure. Harmonium accompaniment <i>ad lib.</i> ... | 2 0 | PHILLIPS. |
| " | The Paradise ... | 2 0 | " | " | Glorified. Harmonium accompaniment <i>ad lib.</i> ... | 2 0 | " |
| PHILLIPS, A. ... | Anxiety and Joy (Sacred Song). Violin <i>ad lib.</i> ... | 1 3 | PHILLIPS. | TEMPER, A. | Parting ... | 1 6 | HAMMOND. |
| " | The Bailiff's Daughter of Islington ... | 1 6 | " | TEMPLE, H. ... | A world of Love ... | 2 0 | ENOCH. |
| " | The Great Fo-Fum ... | 0 9 | " | TOLSTOY, A. | Florid dal mio cor ... | 2 0 | CZERNY. |
| " | In a cholera belt and a pair of boots ... | 1 6 | " | TOURS, B. | The gate of heaven ... | 2 0 | MOLLY. |
| " | No, love, I cannot say farewell ... | 1 6 | " | " | Rosa Clare ... | 2 0 | CZERNY. |
| " | Wine is a mocker ... | 2 0 | " | (TRADITIONAL ENGLISH MELODY, harmonised by EDWARD DE JONG) | I've worn my bits of shoon! away ... | 2 0 | HIME. |
| " | Song of the Martyrs. Harm. <i>ad lib.</i> ... | 2 0 | " | TRAYERS, M. | All on a Rosy morn ... | 1 6 | " |
| " | Still it does seem rather strange O that we two were Maying ... | 1 6 | " | " | It was nothing but a rose ... | 2 0 | ASHBEE. |
| " | O lovely Star of Eve ... | 1 6 | " | TREYOR, C. | May morning ... | 2 0 | BOOSEY. |
| PHILLIPS, H. | What ails thee, my son Robin? ... | 1 6 | HIME. | TREKELL | Love and Hope ... | 2 0 | WOOD. |
| PHILIP, Miss. | Dolly ... | 2 0 | COCKS. | " | Maidens beware, take care ... | 2 0 | " |
| PHILIP, E. | Twilight Whispers ... | 2 0 | MORLEY. | TROUSSELL, J. | Three Bird Songs ... | 2 0 | RANSFORD. |
| PINSUTI, CIRO | For one alone ... | 2 0 | KEPPEL. | " | Wind and Sea ... | 2 0 | CZERNY. |
| " | Home to thy heart ... | 2 0 | MORLEY. | TUGGINER, P. | Dost thou remember ... | 2 0 | " |
| " | Harbour Lights at Sea ... | 2 0 | " | " | Pass round the Goblet ... | 2 0 | " |
| " | In the Springtime ... | 1 6 | PHILLIPS. | TURNER, T. | Scarlet Poppies ... | 2 0 | TURNER. |
| " | The Knight's Shield ... | 2 0 | COCKS. | " | Good night, loved one, 'tis not good-bye ... | 2 0 | " |
| " | Touch of a vanished hand ... | 2 0 | CRAMER. | " | 'Tis hard to part ... | 2 0 | " |
| " | Wayside Ministry ... | 2 0 | COCK. | " | The Wall of Love ... | 2 0 | " |
| " | Trusty as Steel ... | 2 0 | " | " | We shall meet again ... | 2 0 | " |
| PONTET, H. | Cleverly Caught ... | 2 0 | " | USHER, JOHN | Border Brotherhood ... | 1 6 | PATERSON. |
| " | Big Ben ... | 2 0 | MOUTRIE. | " | Memory ... | 1 6 | " |
| " | A tale of a kiss ... | 2 0 | " | VANCE | So did I ... | 2 0 | HAYS. |
| " | All is fair in love ... | 2 0 | " | VINCENT C. | When I sit in the twilight ... | 2 0 | DONAJOWSKI. |
| PRIDHAM | Forward, Soldiers, to the battle Unchanged ... | 2 0 | BREWER. | VINCENT, C. J. | The Sea-shell's Story ... | 2 0 | COCKS. |
| " | King Solomon ... | 1 0 | ANDREWS. | VINCENT, G. | Love's parting ... | 2 0 | DONAJOWSKI. |
| PURCELL, H. | Save me, O God ... | 2 0 | LUCAS. | VIVIAN, I. | The Cabin Boy ... | 2 0 | HUTCHINGS. |
| RANDEGGER | The Ice King ... | 2 0 | JEFFERYS. | VIVIAN | The rippling Streamlet ... | 2 0 | RANSFORD. |
| RAWLINGS, A. | Little Blue-Eyes ... | 2 0 | " | VOLKMER, A. | The Huguenot ... | 2 0 | ARUS. |
| REEVE, PENEY | Captured ... | 2 0 | BANKS. | WAGSTAFF, E. | Those we've left behind ... | 1 6 | BANKS. |
| RIPLEY, H. | Changed Vows ... | 2 0 | " | WALKYN, H. | The Jolly Hermit ... | 2 0 | HART. |
| " | Dreaming of thee ... | 2 0 | " | WALTER, A. | Durdham Down ... | 2 0 | COCKS. |
| " | 'Neath the casement ... | 2 0 | " | WALLERSTEIN | Adeline ... | 1 6 | MILLS. |
| " | The Trysting-Tree ... | 2 0 | " | WARD, EDGAR | Faithful to Thee ... | 2 0 | RANSFORD. |
| " | The White Dove ... | 2 0 | " | WARD, F. S. | Dark Blues of the River ... | 2 0 | REID. |
| R. J. D. | Sing to the wind ... | 2 0 | WEEKES. | WATSON, M. | Wearily Waiting ... | 2 0 | RANSFORD. |
| RODGERS, T. | April Rain ... | 2 0 | MORLEY. | " | The Boson's Log ... | 2 0 | METZLER. |
| ROCKELL, J. L. | The Border Bride ... | 2 0 | ENOCH. | " | Forward, Comrades, Ho! The Quaker's Daughter ... | 2 0 | JEFFERYS. |
| " | Faithful ... | 2 0 | " | " | Good Night, beloved ... | 2 0 | MASON. |
| " | So very strange ... | 2 0 | " | WEBB, F. G. | The After-glow ... | 2 0 | NOVILLO. |
| " | Three Magpies ... | 2 0 | KEPPEL. | WEKELIN, J. | Sing, O rippling River ... | 2 0 | PHILLIPS. |
| " | Prince Charming ... | 2 0 | MOUTRIE. | WELLINGS, M. | Be always mine ... | 2 0 | ENOCH. |
| ROPER, G. D. | Sleep on, my love ... | 2 0 | REID. | WHEELER, C. | Stars of the Summer Night ... | 2 0 | " |
| ROBINSTEIN | Across the wave ... | 2 0 | PHILLIPS. | " | Once ... | 1 0 | NOVILLO. |
| RUMNEY, C. | Consecration ... | 2 0 | MORLEY. | WHITE, J. W. | Bicycle Riding ... | 1 6 | PHILLIPS. |
| SABRAE | Poor hard-working Man Under the Sunset ... | 2 0 | HOWARD. | WHITE, F. T. | Buy my Violets ... | 1 6 | ASHBEE. |
| ST. QUENTIN | Love's Golden Clime ... | 2 0 | MARSHALL. | WHITE, M. V. | A Faithful Heart ... | 2 0 | BOOSEY. |
| SAINTON-DOLBY | Our happy home ... | 1 0 | COCK. | " | My soul is an enchanted boat ... | 2 0 | CHAPPELL. |
| " | My little room ... | 2 0 | ASHBEE. | " | The summer is past and over ... | 2 0 | LUCAS. |

| Composer. | Title. | Price (net). | Publisher. |
|---------------|---|--------------|------------|
| WHITE, M. V. | Un Facheux et l'amour fait ici-bas la vie ... | 2 0 | CHAPPELL. |
| WHITLEY, A. | Box o' lights ... | 2 0 | MORLEY. |
| " | Love in a Cottage ... | 2 0 | BANKS. |
| " | Out and Home ... | 2 0 | " |
| " | Passing Clouds ... | 1 6 | " |
| WIEDERMEYER | The Lord's Prayer ... | 1 6 | CZERNY. |
| WICHERN, C. | At Sunset ... | 1 0 | FORSYTH. |
| " | Come in ... | 1 0 | " |
| " | Fly, O Falcon ... | 1 6 | " |
| " | Oh! Gentle Dove ... | 1 0 | " |
| " | The Turtle Dove ... | 1 0 | " |
| " | My Flower of the Heathy Moor ... | 1 6 | " |
| WILLOUGHBY | Trust to yourselves for success ... | 2 0 | WEEKES. |
| WILSON, J. W. | Along the Stream ... | 2 0 | " |
| WISEHEART | Twilight is sad ... | 2 0 | JEFFERYS. |
| WOLSELEY | The Mirror ... | 2 0 | POHLMANN. |
| " | Tell me why ... | 2 0 | " |
| WOOD, Mrs. | Asleep ... | 2 0 | COCKS. |

DUETS.

| | | | |
|----------------|-------------------------------------|-----|-----------|
| FRICKER, A. | Youthful Fancies ... | 2 0 | COCKS. |
| GOULD, M. | Eyes. Tenor and baritone ... | 2 0 | MORLEY. |
| LASSEN, E. | The Mount of Prayer ... | 0 6 | CZERNY. |
| MILLAIS, E. | Christmas comes again ... | 0 6 | " |
| MARRARD, H. | The Pilot ... | 2 0 | REID. |
| PINSUTI, C. | Meeting ... | 2 0 | KEPPEL. |
| ROCKELL, J. L. | A Pathway fair ... | 2 0 | " |
| RUSSELL, S. | Come, gentle sleep ... | 0 3 | WEEKES. |
| " | The Rose of Allandale ... | 0 3 | " |
| HUTCHISON | Side by side to the Better Land ... | 2 0 | MARSHALL. |
| " | Dream Faces ... | 2 0 | " |
| WELLINGS, M. | Stars of the Summer Night ... | 2 0 | ENOCH. |

TRIOS.

| | | | |
|---------------|--|-----|------------|
| BENNETT, G. | Float, gently float ... | 0 4 | LUCAS. |
| " | A Song of Love ... | 0 4 | " |
| INGHAM, C. B. | Down on the shore. For ladies' voices ... | 0 6 | NOVELLO. |
| LIEBE, L. | My home of yore ... | 0 4 | LUCAS. |
| MACFARREN | Song of the Sunbeam. Cantata for female voices ... | 1 0 | COCK. |
| NESSLER, V. | Open, Cloister Portals ... | 0 9 | HUTCHINGS. |
| SAINTON-DOLBY | Our happy Home. Cantata for female voices ... | 1 0 | COCK. |
| TAYLOR, W. F. | Softly the breeze is blowing ... | 1 3 | ASHDOWN. |
| TOURS, B. | Across the Hills. For voice, flute, and pianoforte ... | 2 0 | " |

MUSIC FOR FOUR OR MORE VOICES.

| | | | |
|---------------|---|-----|-------------|
| ABT, F. | The Violet's fate. Part-Song ... | 0 2 | PATLY. |
| ANONYMOUS. | Rounds for Singing and Dancing Nursery Rhymes ... | 0 0 | AUGENER. |
| ARNOLD, Dr. | Scherzch. Cantata ... | 1 6 | WEEKES. |
| ASQUITH, J. | Venite exultemus Domino and a Selection of Chants ... | 0 2 | NOVELLO. |
| BARNBY, J. | Original Tunes to Popular Hymns. Vol. II. ... | 5 0 | " |
| BARTON, G. | The Office for the Holy Communion ... | 0 6 | " |
| BLAKELEY, W. | Give the king Thy judgments, O God. Anthem ... | 0 6 | WEEKES. |
| BOOTH, J. | To Flowers. Part-Song ... | 0 1 | BOOSEY. |
| BRIDGE, J. F. | Seek ye the Lord. Anthem ... | 0 2 | PATLY. |
| BUCKTON, T. | Solemn Mass in E flat. Solo, Quartet and Chorus ... | 3 6 | NOVELLO. |
| CALDICOTT, A. | The Lost Chord. Part-Song ... | 0 2 | PATLY. |
| " | A Rhine Legend ... | 1 6 | COCKS. |
| CLARK, S. | For Queen and Fatherland. Four-Part Song ... | 0 2 | AUGENER. |
| CLEMENS, T. | A Psalm of Life. Part-Song for Male Voices ... | 0 4 | CRAMER. |
| " | Oh, let me haunt this peaceful shade. Part-Song ... | 0 4 | " |
| CLIPPINGDALE | 'Tis twilight's holy hour. Part-Song ... | 0 3 | NOVELLO. |
| COLBORNE, L. | Magnificat and Nunc dimittis ... | 0 6 | " |
| CORNWALL, J. | The Fireman. Part-Song ... | 0 6 | " |
| COULDREY, H. | Come unto Me. Anthem ... | 0 3 | " |
| CRASTON, E. | Shew me Thy ways. Anthem ... | 4 4 | " |
| CROSHAW, J. | The Sleigh Bells. Part-Song ... | 0 6 | WOOD. |
| CROW, E. J. | Magnificat and Nunc dimittis ... | 0 6 | NOVELLO. |
| CROXALL, I. | Song of the Band of Hope ... | 1 0 | DONAJOWSKI. |
| DENNIS, H. | School Anniversary Music (Choral).—No. 17. Sweetly sing the love of Jesus ... | 0 2 | NOVELLO. |
| " | No. 18, Gather the lambs ... | 0 2 | " |
| " | No. 19, Angels are singing ... | 0 2 | " |
| " | No. 20, Sweetly sing the children ... | 0 2 | " |
| DORAN, J. W. | Missa ad libitum (Service for the Holy Eucharist) ... | 0 4 | " |
| DYORAK A. | Stabat Mater ... | 2 6 | " |

| Composer. | Title. | Price (net). | Publisher. |
|------------------------|---|--------------|------------|
| DYER, A. E. | I wish to tune my quivering lyre ... | 0 6 | WOOD. |
| FANING, E. | Liberty. Chorus ... | 0 3 | LUCAS. |
| FIELD, J. T. | Christ is risen. Easter Carol ... | 0 2 | NOVELLO. |
| GASKELL, J. | Night. Part-Song ... | 0 4 | " |
| GAUL, A. K. | Ruth. Cantata. (Chorus) ... | 1 0 | " |
| " | The Holy City. Vocal parts, ca. ... | 1 0 | " |
| GLADSTONE | The Sweet Spring. Part-Song ... | 0 3 | " |
| GOING, M. | The Office of Holy Communion ... | 1 0 | REEVES. |
| GREENWOOD | Serenade. Part-Song ... | 0 2 | NOVELLO. |
| H. D. J. | Service for the Holy Eucharist, on the melody "Corde Natus" ... | 0 3 | " |
| HALLEY | Sleigh Bells. Part-Song ... | 0 6 | SHEARD. |
| HARDING, H. A. | Four Chorales from St. Thomas ... | 0 6 | NOVELLO. |
| HATTON, J. L. | A Spring Song (Who will come with me?) Part-Song ... | 0 6 | AUGENER. |
| HAWORTH, F. | Wreck of the Hesperus. Part-Song ... | 0 4 | NOVELLO. |
| HEALE, H. | Mourn, O rejoicing heart. Madrigal ... | 0 3 | " |
| HECHT, E. | O may I join the Choir Invisible. Chorus ... | 1 0 | " |
| HODSON, H. E. | The strife is o'er. Anthem ... | 0 6 | " |
| HOLLAND, C. | Miss Kilmansegg and her Golden Leg. Cantata for S.A.T.B. ... | 5 0 | WEEKES. |
| ILIFFE, F. | Benedicite, omnia opera ... | 0 12 | NOVELLO. |
| INGHAM, C. B. | Ländler. For voices in unison and pianoforte ... | 1 0 | " |
| JOHNSON, W. | This is the day. Anthem ... | 0 3 | " |
| KEETON, H. | From the rising of the Sun. Anthem ... | 0 4 | " |
| LAMB, H. | Whom seek ye? Anthem ... | 0 4 | " |
| LANE, T. F. | Magnificat and Nunc dimittis. Gregorian ... | 0 3 | " |
| LAWRENCE, C. | Legend of the Crossbill. Part-Song ... | 0 3 | " |
| LOYD, C. H. | Magnificat and Nunc dimittis ... | 0 4 | " |
| " | Allan-a-dale. Part-Song ... | 0 4 | " |
| LONGHURST | Benedicite, omnia opera ... | 0 3 | " |
| " | Jubilate ... | 0 3 | " |
| " | Te Deum and Benedictus. Soli and Chorus ... | 0 9 | " |
| MACDONALD | Communion Service. Four voices ... | 0 6 | " |
| MARTIN, G. C. | Ho, every one that thirsteth. Anthem ... | 0 4 | " |
| MATCHAM, J. | Music for Service of Holy Communion ... | 0 6 | " |
| MATTHEWS, J. | The well of St. Keyne. Part-Song ... | 0 3 | WEEKES. |
| MATTHEWS, T. | North Coates Supplemental Tune Book ... | 2 0 | NOVELLO. |
| " | Two Kyries ... | 0 14 | " |
| MEYER, S. | A Holiday Reminiscence. Part-Song ... | 0 4 | " |
| MILLER, W. H. | The foe behind ... | 0 6 | " |
| MONK, W. H. | Now upon the first day of the week. Anthem ... | 0 6 | " |
| MOZART | King Thamos ... | 1 6 | " |
| PALESTINA | Missa Assumpta est Maria ... | 2 6 | " |
| PARRATT, W. | Death and Life. Anthem ... | 0 3 | " |
| " | Super flumina Babylonis. Quartet ... | 0 4 | LUCAS. |
| PEARSON, W. | Three Doughtie Men. Part-Song ... | 0 3 | NOVELLO. |
| PHILLIPS, A. | The Lark's Ethereal Song Descends. Part-Song ... | 0 2 | PHILLIPS. |
| PLUMBRIDGE | Look not Thou upon the Wine. Anthem ... | 0 4 | NOVELLO. |
| Prince Consort, H.R.H. | Invocation to harmony. S.T.B. Soli and full Chorus ... | 1 6 | METZLER. |
| PRIDHAM, J. | Forward soldiers to the battle. Chorus ... | 2 0 | BREWER. |
| PRIOR, G. | Benedicite, omnia opera ... | 0 3 | NOVELLO. |
| READ, F. J. | Love wakes and weeps. Madrigal, six voices ... | 0 4 | " |
| REINECKE, C. | Bethlehem. Op. 170. Cantata for Soprano and alto soli ... | 1 6 | AUGENER. |
| ROBINSON, C. | Save me, O God! Anthem ... | 0 6 | NOVELLO. |
| ROCKELL, J. L. | Crystal Slippers. Cantata ... | 2 0 | HUTCHINGS. |
| ROSSINI, G. | Marche Posthume ... | 2 0 | PATLY. |
| SIMMONS, E. | Bird of the wilderness. Part-Song ... | 0 4 | NOVELLO. |
| SIMPER, C. | Why seek ye? Anthem ... | 0 3 | WEEKES. |
| SLAUGHTER, W. | An Adamless Eden. Operetta ... | 2 6 | BOOSEY. |
| SMITH, T. | Christ is risen. Anthem ... | 0 3 | NOVELLO. |
| STAINER, J. | There was a marriage in Cana of Galilee. Wedding Anthem ... | 0 3 | " |
| STEARNS, J. S. | Benedicite, omnia opera ... | 0 2 | " |
| STORER, J. | Long ago in a distant land. Carol ... | 0 3 | " |
| " | While from the purpling east. Glee ... | 0 6 | " |
| STRONG, D. | Benedicite, omnia opera ... | 0 2 | " |
| SWIFT, G. H. | Joy and Sorrow. Part-song ... | 0 3 | " |
| TINNEY, C. E. | Sing we merrily. Anthem ... | 0 3 | " |
| TREBLE, E. J. | The Office of Compline. Noted ... | 0 8 | " |
| WAREING, H. | When daffodils begin to peer. Part-Song ... | 0 3 | " |
| WILLIAMS, S. | Magnificat and Nunc dimittis ... | 0 4 | " |
| " | Te Deum ... | 0 3 | WEEKES. |

PIANOFORTE MUSIC.

SOLOS.

| Composer. | Title. | Price (net). | Publisher. |
|----------------|---|--------------|-------------|
| AGUILAR, E.... | Air and Bourrée... each | 0 9 | DAVISON. |
| ALLEN, G. B. | Morley's New Piano-forte School. Three Books, each | 2 0 | MORLEY. |
| ALLRECHT, L. | Nymphs of the Rhine Valse... 2 0 | 2 0 | GODDARD. |
| AMILLON, E.... | L'extase ... 2 0 | 2 0 | HAMMOND. |
| ANDREW, E.... | Marchal Niel Waltzes ... 2 0 | 2 0 | |
| ANNETINE ... | Dame Durden Polka ... 2 0 | 2 0 | REID. |
| ANONYMOUS... | Rounds for Singing and Dancing. Nursery Rhymes | 0 9 | AUGENER. |
| " | Magdala. Dream of the Captive | 2 6 | ANDREWS. |
| ASCH, G. | Feuilles Mortes ... 2 0 | 2 0 | DAVISON. |
| " | Danse de Savoyard ... 2 0 | 2 0 | |
| " | Vive la Reine. Gavotte ... 2 0 | 2 0 | WILLEY. |
| BACH, E. | Solfeggetto ... 1 6 | 1 6 | CZERNY. |
| BACHMANN, G. | Air de Ballet ... 2 0 | 2 0 | McDOWELL. |
| " | Bolero Fanfare ... 2 0 | 2 0 | |
| " | Chanson à Boire ... 2 0 | 2 0 | |
| " | Chanson d'Autrefois ... 2 0 | 2 0 | |
| " | Chanson Louis XVI. ... 2 0 | 2 0 | |
| " | La Catarina ... 2 0 | 2 0 | |
| " | Serenade Napolitaine ... 1 6 | 1 6 | |
| " | Polka Brillante ... 1 6 | 1 6 | |
| " | Caprice Andaloux ... 2 0 | 2 0 | |
| BANKS, C. | The Concor Polka ... 2 0 | 2 0 | RANSFORD. |
| BAPTISTE, A. | The Happy Peasant (Schumann) ... 1 6 | 1 6 | PHILLIPS. |
| " | La Sauterelle ... 1 6 | 1 6 | |
| BAUR, A. | The Black Keys. Polka Mazurka ... 1 0 | 1 0 | AUGENER. |
| BEAUMONT, P. | Le Passé. Réverie ... 1 6 | 1 6 | ASHDOWN. |
| " | L'Avenir. Mélodie joyeuse ... 1 6 | 1 6 | |
| BEETHOVEN ... | Le Désir Valse ... 0 9 | 0 9 | LUCAS. |
| BELLERBY, E. | La Douleur Valse ... 1 6 | 1 6 | ASHDOWN. |
| BENDEL, F. | Fandango. Spanish Dance ... 1 6 | 1 6 | WOOD. |
| " | Childhood's Dreams ... 1 6 | 1 6 | |
| " | Valse de Concert ... 2 0 | 2 0 | |
| BERG, A. W. | Lullaby ... 1 6 | 1 6 | ASHDOWN. |
| BERGER, F. | Pretty little Pieces for pretty little Players ... each | 1 6 | MOUTRIE. |
| BLAKE, C. D. | Silvery Echoes ... 1 6 | 1 6 | BANKS. |
| BOHM, C. | Goblin's Dance ... 2 0 | 2 0 | HUTCHINGS. |
| " | Nocturne ... 2 0 | 2 0 | |
| " | Rosebuds ... 2 0 | 2 0 | |
| BOHR, F. | Bridal Procession. March. From the Piper of Hamelin | 2 0 | |
| " | Chants des Sirènes ... 1 6 | 1 6 | HAMMOND. |
| " | Félicité ... 1 6 | 1 6 | |
| " | Message d'Amour ... 1 6 | 1 6 | |
| " | Murmure des Feuilles ... 1 6 | 1 6 | |
| " | Rose de Mai. Bluettes ... 1 6 | 1 6 | ASHDOWN. |
| BOMBERGER ... | Polka Royal ... 0 6 | 0 6 | PITMAN. |
| BONHEUR ... | Marche des Pirates ... 2 0 | 2 0 | EVANS. |
| BRISCOE, A. | Grand Valse ... 2 0 | 2 0 | TREE. |
| " | The May Queen ... 2 0 | 2 0 | |
| BRIGHAM, A. | Short and Sweet. Galop ... 2 0 | 2 0 | DUFF. |
| BROWNE, T. | Heart's Delight Quadrilles ... 2 0 | 2 0 | JEFFERYS. |
| BUCALOSI, P. | Mia Clara Valse ... 2 0 | 2 0 | CHAPPELL. |
| BÜHL, A. | An Arpeggio Study ... 1 6 | 1 6 | GODDARD. |
| " | Lurette ... 1 3 | 1 3 | WILLIAMS. |
| BYASS, G. | Snuff Box Polka ... 1 6 | 1 6 | TURNER. |
| CAREY, A. | The Old Mill Schottische ... 2 0 | 2 0 | HOWARD. |
| CHAPMAN ... | Whittington Galop ... 2 0 | 2 0 | TURNER. |
| " | Danse de Corsica Polka ... 1 6 | 1 6 | |
| CHOPIN, F. | Four Ballads ... 2 0 | 2 0 | LUCAS. |
| CLARKE, R. T. | Priory Grand March ... 1 6 | 1 6 | BANKS. |
| CLAUDET, E. | Hush. Morceau de Salon ... 2 0 | 2 0 | COCKS. |
| " | Natalie. Mazurka de Concert ... 2 0 | 2 0 | |
| " | Octavia. Melodious Study for imparting freedom to the wrist | 2 0 | |
| " | Scintilla. Impromptu ... 1 6 | 1 6 | |
| CLENDON, H. | Zingara Polka ... 2 0 | 2 0 | METZLER. |
| CLERMONT, A. | Gavotte et Musetta ... 1 6 | 1 6 | ASHDOWN. |
| COLLES, A. | Ohne Sorge Valse ... 2 0 | 2 0 | POHLMANN. |
| COOTE, C. Jr. | Fierlight Fancies Waltz ... 2 0 | 2 0 | RANSFORD. |
| CORNELIUS ... | Lyndale Polka ... 2 0 | 2 0 | CORNELIUS. |
| CONNELLI, M. | Silver King Waltz ... 2 0 | 2 0 | FRANCIS. |
| COOKE, J., Jr. | Le Beau Monde ... 1 6 | 1 6 | TURNER. |
| " | Missing Link Quadrilles ... 2 0 | 2 0 | |
| CORRELL, E. | Twilight Reverie ... 1 6 | 1 6 | DONAJOWSKI. |
| COWLEY, P. T. | Impulse Valse ... 2 0 | 2 0 | ARROWSMITH. |
| CRAMER, J. B. | Rondo Pastorale ... 1 6 | 1 6 | AUGENER. |
| CROFT, F. | Bon Soir Schottische ... 2 0 | 2 0 | CROFT. |
| " | The Donegal March ... 2 0 | 2 0 | |
| " | The Warriors' March ... 2 0 | 2 0 | |
| CROOK, J. | Night Guard March ... 2 0 | 2 0 | WILLCOCKS. |
| CROSSE, E. | Pense à moi Waltz ... 2 0 | 2 0 | GODDARD. |
| CROWE, J. T. | Ruth Valse ... 2 0 | 2 0 | TURNER. |
| CULWICK ... | Sonatina, Op. 4 ... 2 0 | 2 0 | POHLMANN. |
| CZERNY, W. | March from Hunyadi Laszto ... 1 6 | 1 6 | CZERNY. |
| DALNER, E. | La Napolitaine ... 0 3 | 0 3 | HART. |
| DEARNELEY ... | Marche Joyeuse ... 1 6 | 1 6 | HIME. |
| DELBRECK ... | Visions d'Amour Valse (simplified) ... 2 0 | 2 0 | CHAPPELL. |
| DE LORME, A. | Fruits and Flowers. Valse ... 2 0 | 2 0 | DUFF. |
| " | 1. Cherry Blossom ... 2 0 | 2 0 | |
| " | 2. Orange Blossom. Mazurka ... 2 0 | 2 0 | |
| " | 3. Apple Blossom. Schottische ... 2 0 | 2 0 | |
| DERAUSSART | Fan-Fan Polka (sur l'opéra) ... 2 0 | 2 0 | METZLER. |

| Composer. | Title. | Price (net). | Publisher. |
|----------------|---|--------------|--------------|
| D'ESTE, J. | War March of the Priests of Israel ... 1 6 | 1 6 | METZLER. |
| " | Egyptian War. March ... 1 6 | 1 6 | |
| DICK, C. | Danse Normande ... 1 6 | 1 6 | BANKS. |
| " | Marche Hollandaise ... 1 6 | 1 6 | JEFFERYS. |
| " | Maypole Dance ... 1 6 | 1 6 | BANKS. |
| " | Vanessce. Minuet ... 1 6 | 1 6 | |
| " | Celia. Gavotte Pastorelle ... 2 0 | 2 0 | EVANS. |
| DICK, H. C. | Technical Exercises ... 2 0 | 2 0 | DONAJOWSKI. |
| DIEHL, L. | Arutka. Bohémienne ... 1 6 | 1 6 | ASHDOWN. |
| " | Gretchen. Spinnlied ... 1 6 | 1 6 | |
| " | Gavotte. H. Fliege ... 1 6 | 1 6 | |
| " | Gavotte in E minor. E. Silas ... 1 6 | 1 6 | |
| " | Les Gardes Françaises Gavotte ... 1 6 | 1 6 | |
| " | M. Watson ... 1 6 | 1 6 | |
| " | Marjorie. Maypole Dance ... 1 6 | 1 6 | |
| " | Minette Gavotte ... 1 6 | 1 6 | |
| " | Air de Louis XIII. Gavotte ... 1 6 | 1 6 | |
| " | Anetka Bohémienne ... 1 6 | 1 6 | |
| DOBIGNY, A. | Air Louis XIII. ... 1 0 | 1 0 | DONAJOWSKI. |
| " | Turkish March ... 1 0 | 1 0 | |
| " | I know that my Redeemer liveth. From Handel ... 1 0 | 1 0 | |
| " | Pilgrims of the Night ... 1 0 | 1 0 | |
| " | The Scissors Polka ... 1 6 | 1 6 | |
| " | Flocons de Neige ... 1 6 | 1 6 | |
| DOBROWOLSKI | Bourrée ... 2 0 | 2 0 | DOBROWOLSKI. |
| " | Nous Deux. Valses ... 2 0 | 2 0 | |
| " | Veine D'Or. Polka ... 2 0 | 2 0 | |
| DONAJOWSKI | Prussian Cavalry March ... 1 6 | 1 6 | DONAJOWSKI. |
| DRAKE, J. C. | Church Parade March ... 2 0 | 2 0 | |
| DUPAGE, A. | A Summer Dream ... 2 0 | 2 0 | BREWER. |
| DUGGAN, J. F. | Wedding March ... 1 6 | 1 6 | WEEKES. |
| DUNSTER, J. C. | Le guerrier en route ... 2 0 | 2 0 | HUTCHINGS. |
| DUSSEK, J. L. | La chasse, in F. Pauer ... 1 6 | 1 6 | AUGENER. |
| " | Les Adieux. Rondo in B flat. Pauer ... 1 6 | 1 6 | |
| " | Rondo grazioso in B flat. Pauer ... 1 6 | 1 6 | |
| " | Polonaise in F. Pauer ... 1 0 | 1 0 | |
| DULTON, T. | Military March ... 1 6 | 1 6 | HIME. |
| DYER, A. E. | Arne's Gavotte in B flat ... 2 0 | 2 0 | WOOD. |
| EAVENSTAFF, F. | Forest Queen. Waltz ... 1 6 | 1 6 | BEITLIN. |
| ERGMANN, A. | Auduka. Caprice Bohème ... 1 6 | 1 6 | CZERNY. |
| EVANS, W. H. | Psyche Waltz ... 2 0 | 2 0 | CRAMER. |
| EYRES, A. E. | La Pensées ... 1 6 | 1 6 | HART. |
| FERRARIS, G. | Aux Armes. March ... 1 6 | 1 6 | COCKS. |
| " | A Pleines Voies ... 2 0 | 2 0 | RANSFORD. |
| " | Ravon d'Amour ... 2 0 | 2 0 | |
| " | Melodie in C ... 1 6 | 1 6 | BATH. |
| " | Mazurka Melodique ... 1 6 | 1 6 | |
| " | Happy Days. Nos. 1 to 6. each ... 1 3 | 1 3 | COCKS. |
| " | Golden Wedding. Mazurka ... 1 6 | 1 6 | WILLEY. |
| " | Berceuse ... 1 6 | 1 6 | |
| FLITZ, FRANZ | A la belle étoile, ronde de nuit ... 1 6 | 1 6 | COCKS. |
| " | La sentinelle perdue ... 1 6 | 1 6 | |
| FORD, T. R. | Sunflower Waltzes ... 2 0 | 2 0 | HAMMOND. |
| FRICKER, F. L. | Mazurka Caprice ... 2 0 | 2 0 | WEEKES. |
| FRÜHLING, M. | Marie Stuart Schottische ... 2 0 | 2 0 | CRAMER. |
| GADE, N. W. | Arabesque. Op. 27 ... 2 0 | 2 0 | AUGENER. |
| " | Album Leaves. Albumblätter ... 1 0 | 1 0 | |
| " | Fantasiestücke. Volkstänze ... 2 0 | 2 0 | |
| " | Op. 31 ... 2 0 | 2 0 | |
| " | Op. 41 ... 2 0 | 2 0 | |
| " | Im Hochland. Overture ... 1 0 | 1 0 | |
| " | Idyllen. Op. 34 ... 2 0 | 2 0 | |
| " | Nachklänge von Ossian. Overture ... 1 0 | 1 0 | |
| " | Spring Flowers (Frühlingsblumen). Three Original Pieces. C. Op. 2 ... 2 0 | 2 0 | |
| GATES, H. S. | Schwebende Waltz ... 2 0 | 2 0 | CRAMER. |
| GAUTIER, L. | Danse des Derviches ... 1 6 | 1 6 | BATH. |
| " | Jou-jou Polka ... 2 0 | 2 0 | SHEPHERD. |
| " | La Chinoise Schottische ... 2 0 | 2 0 | |
| " | Qui-ou-non. Suite de Valse ... 2 0 | 2 0 | |
| " | Petits Pieds Polka ... 2 0 | 2 0 | |
| " | Doce far Niente Waltz ... 0 6 | 0 6 | PITMAN. |
| " | Les Saisons Waltz ... 0 6 | 0 6 | |
| GILBERT, D. | The Crusaders Grand March ... 1 6 | 1 6 | DONAJOWSKI. |
| " | Dance of the Gipsies ... 1 6 | 1 6 | |
| GILBERT, H. | Hand in Hand ... 2 0 | 2 0 | HUTCHINGS. |
| " | Memories ... 2 0 | 2 0 | |
| GITS, A. G. | Gavotte du Roi ... 2 0 | 2 0 | HOWARD. |
| GODDARD, L. | Fairy Freaks Schottische ... 2 0 | 2 0 | GODDARD. |
| " | Happy Love Quadrille ... 2 0 | 2 0 | |
| GODDARD, A. | Beutes Classiques ... 1 6 | 1 6 | DAVISON. |
| GODFREY, C. | Outpost March (On Pissuti's song) ... 1 6 | 1 6 | MORLEY. |
| " | Twilight Chimes Waltz ... 2 0 | 2 0 | |
| GOM, C. M. | Gavotte in E major ... 2 0 | 2 0 | WHITE. |
| GRAY, A. | Minuet, Sarabande and Gavotte ... 2 0 | 2 0 | BANKS. |
| GREENE, J. | Juliette Gavotte ... 2 0 | 2 0 | FRANCIS. |
| GREGH, L. | Coquette ... 2 6 | 2 6 | WILLCOCKS. |
| " | L'immensité Valse ... 2 0 | 2 0 | |
| GRUNDY, C. B. | March in F ... 2 0 | 2 0 | HIME. |
| GURLITT, C. | Fugen Sonata. Op. 99. Our Favourite Tunes; Book III. Melodies by modern composers ... 2 0 | 2 0 | AUGENER. |
| " | III. Melodies by modern composers ... 1 3 | 1 3 | |
| HAMILTON, J. | Cecil Polka ... 2 0 | 2 0 | HAMMOND. |
| " | Cranbourne. Waltzes ... 2 0 | 2 0 | |
| HANDEL, G. F. | Largo ... 1 6 | 1 6 | WEEKES. |
| HANSE, C. | Dream-Faces. Transcription ... 2 0 | 2 0 | MARSHALL. |
| " | Elysium ... 0 6 | 0 6 | PITMAN. |

| Composer. | Title. | Price (net). | Publisher. | Composer. | Title. | Price (net). | Publisher. |
|--------------------|-----------------------------------|--------------|-------------|-------------------|-------------------------------------|--------------|--------------|
| HANSE, C. ... | Dolce far Niente ... | 0 6 | PITMAN. | MACCANN, J. ... | My Love (Schottische) ... | 0 3 | HOWARD. |
| HANSON, J. ... | Masquerade. Polka ... | 2 0 | BATH. | " ... | Rayon-de-Soleil (Mazurka) ... | 0 9 | " |
| HARVEY, R. F. ... | A Child's Dream ... | 2 0 | POHLMANN. | " ... | Tandem (Galop) ... | 1 0 | MACCANN. |
| HARPER, F. J. ... | The Village Festival ... | 2 0 | DONAJOWSKI. | MACFARREN, W. ... | Osborne (Grand March) ... | 1 0 | " |
| HARVEY, A. H. ... | Polka Continental ... | 2 0 | TEELE. | " ... | La belle capriciosa, Op. 55 | 3 0 | ASHDOWN. |
| HAYDON, J. ... | Katzen Bourrée ... | 1 6 | CZERNY. | " ... | Himmel ... | 1 6 | " |
| HEATHORN, F. ... | Do you still fascinate? Waltz ... | 2 0 | LUCAS. | " ... | Polonaise in A. Op. 40. Chopin | 1 0 | " |
| HELSBY, J. B. ... | The Pembroke Polka ... | 2 0 | BROWN. | " ... | Prelude in B flat. 1st Partita | 1 0 | " |
| HELLER, S. ... | Die Freewilligen. Etude ... | 1 3 | ASHDOWN. | " ... | J. S. Bach ... | 2 0 | " |
| " ... | Frühlingsknochen. Etude ... | 1 0 | " | " ... | Rondeau Villageois. Op. 122. | 1 6 | " |
| " ... | Notturmo ... | 1 0 | " | " ... | Hummel ... | 2 0 | " |
| " ... | Tarantella in G minor ... | 1 3 | " | " ... | Adagio. Sonata, Op. 24. | 1 6 | " |
| " ... | Two Studies in C major and | 2 0 | " | " ... | Weber ... | 1 6 | " |
| " ... | A minor ... | 2 0 | FORSYTH. | " ... | Allemande in B flat. Partia. | 1 6 | " |
| " ... | Twenty Preludes. Op. 150. In | 2 0 | " | " ... | J. S. Bach ... | 1 6 | " |
| " ... | two Books ... | 2 0 | " | " ... | Andante and Rondo cap- | 2 0 | " |
| " ... | Book I. ... | 2 0 | " | " ... | riccioso. Op. 14. Mendels- | 2 0 | " |
| " ... | Book II. ... | 2 0 | " | " ... | sohn ... | 2 0 | " |
| HENNIES, N. ... | Telephone Schottische ... | 1 6 | WILLCOCKS. | " ... | Andante in E minor. Op. 7. | 1 6 | " |
| HILES, J. ... | Catechism for the Pianoforte | 0 9 | BREWER. | " ... | No. 1. Mendelssohn ... | 1 6 | " |
| " ... | Student ... | 0 9 | " | " ... | Adagio from l'Invocation. Op. | 1 6 | " |
| " ... | Catechism of Harmony ... | 0 9 | " | " ... | 77. Dussek ... | 1 6 | " |
| " ... | Key to Exercises in Catechism | 0 9 | " | " ... | Berceuse. Op. 57. Chopin ... | 1 6 | " |
| " ... | of Harmony, &c. ... | 0 9 | " | " ... | Fantasia in C. Haydn ... | 2 0 | " |
| HOSBACH, P. ... | Bon-bon Valse ... | 2 0 | POHLMANN. | " ... | Sonata in A. No. 31. Scarlatti | 1 6 | " |
| HONLETT, H. ... | Eddystone Galop ... | 1 6 | BREWER. | " ... | Sarabande in C ... | 2 0 | BANKS. |
| IRVINE, P. ... | La Gaité Polka ... | 2 0 | HAMMOND. | " ... | Gavotte in D ... | 2 0 | " |
| JACQUES, E. ... | Zagazig Polka ... | 2 0 | REID. | " ... | Bourrée in G ... | 1 6 | " |
| JUDE, W. H. ... | Trumpet March ... | 2 0 | " | " ... | Castalia. Valse de salon ... | 2 0 | BREWER. |
| KEEN, A. ... | A Scramble, in two sharps ... | 2 0 | METZLER. | " ... | Burlington Schottische ... | 2 0 | " |
| KENDALL, G. ... | Estella. Spanish dance ... | 2 0 | BANKS. | " ... | Rhineland Melodies. Nos. 1 | 3 0 | COCKS. |
| " ... | Maid Marian. Forest dance ... | 2 0 | " | " ... | to 6 ... each ... | 1 6 | " |
| " ... | Kenilworth Court Dance of | 2 0 | " | " ... | St. Eustache ... | 1 6 | " |
| " ... | Queen Elizabeth ... | 2 0 | BANKS. | " ... | Feuilles d'Automne. Morceau | 1 6 | ASHDOWN. |
| KESSLER, F. ... | Dance de Gongs ... | 2 0 | GODDARD. | " ... | Chit-chat. Polka ... | 2 0 | BATH. |
| KESSLER, A. ... | Duke of Albany Waltz ... | 2 0 | " | " ... | L'Espiegle. Polka-Caprice ... | 1 6 | ASHDOWN. |
| KILL, F. ... | Deux Morceaux Caractéristi- | 1 6 | WOOD. | " ... | Maton, W. ... | 2 0 | " |
| " ... | ques ... | 1 6 | " | " ... | Matthay, T. ... | 2 0 | " |
| " ... | Grand March ... | 1 6 | " | " ... | Count Gallenberg's Waltz ... | 1 6 | AUGENER. |
| " ... | Pastorale in A minor ... | 1 6 | " | " ... | Minuet. From Sonata. Op. 6 | 1 6 | " |
| " ... | Andante Cou Moto in E | 1 6 | " | " ... | Rondo Capriccioso. Op. 14 ... | 1 6 | " |
| " ... | minor ... | 1 6 | " | " ... | The Rivulet. Andante. Op. | 1 6 | " |
| " ... | Gigue in A major ... | 1 6 | " | " ... | 16. III. ... | 1 6 | " |
| KJERULF, H. ... | Land Liche, scene ... | 1 6 | LUCAS. | " ... | Andante and Allegro in A | 1 6 | " |
| KLITZ, A. E. ... | A dream of the Sea ... | 1 6 | JEFFERYS. | " ... | minor. Op. 16. I. ... | 1 6 | " |
| KOCH, H. ... | Les Moineaux Polka ... | 2 0 | HOLLIS. | " ... | Capriccio in E minor. Op. 16. | 1 6 | " |
| " ... | Le Charme ... | 2 0 | " | " ... | II. ... | 1 6 | " |
| KOTTAUN, C. ... | La Fiancée, Danse Sclavonic | 2 0 | FRANCIS. | " ... | Fantasia in F minor. Op. 28 | 3 0 | " |
| KREUTZER, A. ... | The Erl King: Transcription | 2 0 | " | " ... | Lieder ohne Worte ... | 2 3 | " |
| " ... | of Schubert's song ... | 2 0 | POHLMANN. | " ... | Cigarette Polka ... | 2 0 | KEPPEL. |
| KRUG, D. ... | Chant du Soir ... | 1 6 | AUGENER. | " ... | Gavotte in A ... | 1 6 | PATEY. |
| KIRCHNER, T. ... | Albumblätter, Op. 7 ... | 2 6 | LUCAS. | " ... | " F ... | 1 6 | " |
| KUHLAU ... | Raindrops ... | 2 0 | BERTINI. | " ... | " G ... | 1 6 | " |
| LAKE, T. ... | Riverside Sketches— | 1 6 | BREWER. | " ... | Tais-toi, pauvre cœur. Réverie | 2 0 | CZERNY. |
| " ... | No. 1. Richmond ... | 1 6 | " | " ... | Advance Guard March ... | 1 6 | BARNETT. |
| " ... | " 3. Staines ... | 1 6 | " | " ... | Rustic Dance ... | 1 6 | " |
| " ... | " 4. Windsor ... | 1 6 | " | " ... | Tarantelle in E minor ... | 2 0 | " |
| " ... | " 5. Maidenhead ... | 1 6 | " | " ... | Danse Pittoresque ... | 0 9 | AMOS. |
| " ... | " 6. Henley ... | 1 6 | " | " ... | Moschales, J. Way of the World | 0 3 | HART. |
| " ... | " 7. Kew ... | 1 6 | " | " ... | Mowbray, A. Are they Wedding Bells? | 2 0 | BERTINI. |
| " ... | " 8. Hampton Court ... | 1 6 | " | " ... | Muller, R. Dream of Spring | 1 6 | BANKS. |
| " ... | " 9. Weybridge ... | 1 6 | " | " ... | The Gladiator Grand March ... | 2 0 | " |
| " ... | " 10. Chertsey ... | 1 6 | " | " ... | Don Quixote. Air de danse ... | 2 0 | RANSFORD. |
| " ... | " 11. Thames Ditton ... | 1 6 | " | " ... | Sir Geoffrey. Minuet ... | 2 0 | FRANCIS. |
| " ... | " 12. Marlow ... | 1 6 | " | " ... | Tire Bouillon ... | 1 6 | TUCKER. |
| LAMAR, L. ... | Love's Heart's Waltzes ... | 2 0 | HAMMOND. | " ... | Le Premier Rencontre. Valse | 2 0 | CLARK. |
| LAMB, H. ... | La Gracieuse ... | 2 0 | BANKS. | " ... | Pandora. Gavotte ... | 2 0 | DOBROWOLSKI. |
| LAMOTTE, C. E. ... | Dorado Valse ... | 1 6 | CLARK. | " ... | Ma Mignonne. Polka mazurka | 2 0 | " |
| LANGE, G. ... | Fond Aspirations ... | 1 6 | HAMMOND. | " ... | The Piper of Hamelin ... | 3 0 | HUTCHINGS. |
| " ... | Heartsease ... | 1 6 | " | " ... | Gavotte Sentimentale ... | 2 0 | MCDOWELL. |
| " ... | Joy and Sorrow ... | 1 6 | " | " ... | La Ballerina ... | 2 0 | " |
| " ... | Shepherd's Song ... | 1 6 | " | " ... | Menuet Sentimentale ... | 2 0 | " |
| " ... | Sea Flowers ... | 2 0 | AMOS. | " ... | Twilight Reverie ... | 2 0 | " |
| " ... | Vive le Soldat ... | 2 0 | " | " ... | Under the Balcony ... | 2 0 | " |
| " ... | Rustling Leaves ... | 1 6 | " | " ... | Vieille Chanson ... | 2 0 | " |
| LANCELLES, G. ... | Je vous aime ... | 1 3 | DONAJOWSKI. | " ... | Les Clochettes. Souvenir des | 1 6 | AUGENER. |
| LASSEN E. ... | Andantino Pastorale ... | 1 6 | CZERNY. | " ... | Alpes ... | 1 6 | " |
| LEE, M. ... | Fantaisie Sur un ancien air | 1 6 | AUGENER. | " ... | Le Soleil Couchant. Souvenir | 1 6 | " |
| " ... | Français ... | 1 6 | " | " ... | des Alpes ... | 1 6 | " |
| " ... | Le Berger Tyrolienne ... | 1 6 | " | " ... | Le Voyage dans la Lune. | 1 3 | CRAMER. |
| LEES, J. ... | Nap Polka ... | 2 0 | CRAMER. | " ... | Opera ... | 1 3 | CRAMER. |
| LEONARD, R. ... | Tenth Hussars' March. (No. 1 | 1 6 | AUGENER. | " ... | In the Sleigh ... | 1 6 | JEFFERYS. |
| " ... | in D, No. 2 in D flat) each ... | 1 6 | ASHDOWN. | " ... | Tecata in F ... | 2 0 | NOVELLO. |
| LETHWICK, H. ... | Künstler Traume Valse ... | 2 0 | WILLCOCKS. | " ... | Variations on "Charmante | 2 0 | AUGENER. |
| LIEBIG, J. ... | Prenez Garde Polka ... | 2 0 | RANSFORD. | " ... | Gabrielle ... | 2 0 | AUGENER. |
| LIMAIRE, J. ... | Midshipmite Polka ... | 2 0 | BOOSEY. | " ... | Recollections of Italy— | 1 6 | " |
| LOFFLER, F. ... | Danse du Passé ... | 1 6 | FORSYTH. | " ... | No. 1. Casta Diva. From | 1 6 | " |
| LOHR, H. ... | Gigue à l'Italienne ... | 1 6 | WILLCOCKS. | " ... | Bellini's " Norma ... | 1 0 | " |
| LORENZI, C. ... | General Mite's Polka ... | 1 6 | WILLCOCKS. | " ... | " 2. A te o cara. From | 1 6 | " |
| LOTT, E. M. ... | Sonata in F. (Written expressly | 2 0 | ASHDOWN. | " ... | Bellini's " Puritani ... | 1 0 | " |
| " ... | for small hands) ... | 2 0 | " | " ... | " 3. Chi mi frena. From | 1 6 | " |
| " ... | The Watermill. Sketch ... | 2 0 | " | " ... | Donizetti's " Lucia ... | 1 6 | " |
| LOW, JOSEF ... | Piper of Hamelin ... | 2 0 | HUTCHINGS. | " ... | " 4. Trio from Donizetti's | 1 0 | " |
| " ... | Open Cloister Portals ... | 2 0 | " | " ... | " 5. Ernani. Involami. | 1 3 | " |
| " ... | Encore une fois Waltz ... | 2 0 | PATERSON. | " ... | From Verdi's " Er- | 1 3 | " |
| " ... | Marguerite Waltz. No. 3, for | 2 0 | CRAMER. | " ... | nani ... | 1 3 | " |
| " ... | dancing ... | 2 0 | " | " ... | " 6. Trio from Rossini's | 1 6 | " |
| MAAS, T. ... | Alpine Sunsets. Nos. 1, 2, 3. | 2 0 | BERTINI. | " ... | " Tell ... | 1 6 | " |
| " ... | Six Lyrical Pieces ... | 2 0 | BREWER. | " ... | Angelia Quadrille ... | 1 6 | AUGENER. |
| MACCANN, J. ... | Amatie Valse ... | 1 0 | HOWARD. | " ... | The British Guards. Quick step | 1 6 | AUGENER. |
| " ... | Love divine ... | 1 0 | MACCANN. | " ... | Training School for the Pina- | 2 6 | " |
| " ... | La Masquerade Polka ... | 1 0 | HOWARD. | " ... | forte. Section A ... | 2 6 | " |
| " ... | La Fees (Schottische) ... | 0 9 | " | " ... | Section B ... | 2 6 | " |

| Composer. | Title. | Price (net). | Publisher. |
|----------------|---|--------------|-------------|
| PICORINI, D. | You don't say so. Gavotte ... | 1 0 | FORSYTH. |
| PHILLIPS, A. | Saint Bernard. Nos. 1 to 8 ... each | 1 6 | PHILLIPS. |
| PHILLIPS, L. | Bourrée. (Bach transcribed) ... | 1 6 | HART. |
| PICTON, T. | Helene ... | 2 0 | REID. |
| PICTON, T. | Marche de Procession des Enfants de Marie ... | 2 0 | BERTINI. |
| POLINSKI, A. | The Operatic Album ... | 2 0 | CZERNY. |
| PRICE, J. M. | Kassassin March ... | 1 6 | BREWER. |
| PRIDHAM, J. | Grand Naval and Military Divertimento ... | 2 0 | BREWER. |
| " | The Young Dragon ... | 1 6 | " |
| " | Little Sunbeam Quadrille ... | 1 6 | " |
| " | The Little Coquette Polka ... | 1 6 | " |
| " | Sabbath Recreations:— | | |
| " | No. 16 ... | 1 6 | " |
| " | No. 17 ... | 1 6 | " |
| " | No. 18 ... | 1 6 | " |
| " | No. 19 ... | 1 6 | " |
| PRIOR, M. | L'Avant-garde. Pas redouble Caprice Militaire. D'Après A. W. Berg ... | 1 6 | ASHDOWN. |
| RAFF, J. | Garçon-Meanier. Op. 75. No. 7 ... | 1 6 | LUCAS. |
| " | Tour à cheval. Op. 75. No. 8 ... | 1 6 | " |
| " | Pleureuse. Op. 75. No. 9 ... | 1 6 | " |
| " | Babillard. Op. 75. No. 10 ... | 1 6 | " |
| " | Au clair de la lune. Op. 75. No. 11 ... | 1 6 | " |
| " | Mignonne Valse. Op. 75. No. 12 ... | 1 6 | " |
| RANSCH, S. | Mercedes. Valse ... | 1 6 | TURNER. |
| " | Tyroler Klänge. Polka ... | 1 6 | " |
| " | Flying Dutchman. Galop ... | 1 6 | " |
| RAWLINGS, A. | Barcarolle ... | 1 6 | JEFFERYS. |
| REDDIE, C. F. | Valse Caprice ... | 2 0 | WEEKES. |
| REINCKE, C. | Les Phalènes. 10 morceaux faciles. Op. 172 ... | 1 3 | AUGENER. |
| RHILINBERGER | Pieces de Concert (4). Op. 9. (Œuvres choisies) ... | 1 0 | " |
| " | Images Musicales (5). Op. 11 ... | 1 0 | " |
| " | Toccata. Op. 12 ... | 1 0 | " |
| RICHMOND, F. | Lullaby ... | 2 0 | RANSFORD. |
| " | Primavera. Valse ... | 2 0 | " |
| " | The Dreams of long ago ... | 2 0 | DONAJOWSKI. |
| RICKARD, R. | Gesang der Rose ... | 1 6 | CZERNY. |
| " | Ye Maiden Queen Gavotte ... | 1 6 | " |
| RITTER, L. | Rowena. Valse Sentimentale ... | 1 6 | BANKS. |
| ROBINSON, J. | The Greenwood Valses ... | 2 0 | TRILL. |
| ROCKEL, J. L. | Stagslied. Song of Victory ... | 2 0 | AUGENER. |
| ROGERS, H. | Sonnets of Joy. Valse ... | 2 0 | GODDARD. |
| ROSSINI, G. | Marche Posthume ... | 2 0 | " |
| RUBINSTEIN, A. | Rubinstein Album. Vol. 2 ... | 1 0 | AUGENER. |
| " | Souvenir ... | 1 6 | " |
| SAMPEL, A. | Ella ... | 2 0 | BANKS. |
| SATIAS, J. | Porte Vienne Polka ... | 2 0 | WILLCOCKS. |
| SCHAEFE, W. | Fern Tower Gavotte ... | 2 0 | TRILL. |
| SCHLESINGER. | Dovercourt Waltzes ... | 1 6 | PITMAN. |
| SCHUBERT, F. | Ballet music from "Rosamunde" ... | 1 6 | PHILLIPS. |
| SCHULER, R. | Grevin Polka ... | 2 0 | WILLCOCKS. |
| SCHUMANN, R. | Carnaval Scenes. Mignones. Op. 9 ... | 1 0 | AUGENER. |
| SHERWOOD, J. | Richmond Hill Polka ... | 2 0 | BANKS. |
| SILAS, E. | Bourrée. No. 4. Op. 105 ... | 2 0 | WEEKES. |
| SIVRAI, J. DE. | Minuet from "Samson" ... | 1 6 | CHAPPELL. |
| SIMMONS, E. | Racquet Galop ... | 1 6 | REID. |
| SMALLWOOD, ... | The Holy Land. Nos. 1 to 6. each ... | 1 6 | COCKS. |
| " | Camarilla. Morceau de Salon ... | 2 0 | BREWER. |
| " | Alpine Flow'ers Quadrille ... | 2 0 | FRANCIS. |
| " | The Little Drummers ... | 1 0 | DONAJOWSKI. |
| " | The Little Trumpeter ... | 1 0 | " |
| " | On the Lake Polka ... | 2 0 | HOWARD. |
| SMITH, G. H. | Cynthia. Dance measure ... | 1 6 | BANKS. |
| " | Genevieve ... | 2 0 | " |
| SMITH, S. | Rienzi. Grande fantasia sur l'opéra de Wagner ... | 2 0 | ASHDOWN. |
| " | La mer calme, deuxième barcarolle ... | 2 0 | " |
| " | St. Paul. Paraphrase on Mendelssohn's Oratorio ... | 2 0 | " |
| " | Une fête à Fontainebleau. Gavotte ... | 2 0 | " |
| SPINDLER, F. | Beautiful Flowers ... | 2 0 | HUTCHINGS. |
| " | Remembrance ... | 1 6 | AUGENER. |
| STADE, Dr. | Fortune-telling. Song from "The Piper of Hamein" ... | 2 0 | HUTCHINGS. |
| STEELE, J. R. | My Queen Polka ... | 2 0 | BERTINI. |
| STEPHENSON. | The Forest Home. March ... | 1 0 | ASHDOWN. |
| STIEHL, H. | An Elfin Festival ... | 2 0 | GODDARD. |
| " | La Jouisance Valse ... | 2 0 | " |
| STUNT, E. A. | Grandiflora. Morceau de Salon ... | 2 0 | FRANCIS. |
| " | Madeline. Mazurka ... | 1 6 | JEFFERYS. |
| STURGES, E. J. | Daphne Gavotte ... | 2 0 | AMOS. |
| SULLIVAN, J. | Bijou galop ... | 1 6 | POULMANN. |
| " | Eurole galop ... | 2 0 | " |
| TABBAK, J. | The poor hard-working man ... | 2 0 | HOWARD. |
| THALBERG, S. | Mi manca la voce ... | 1 6 | AUGENER. |
| TIDALL, A. | Aphrodite Waltz ... | 2 0 | DONAJOWSKI. |
| TRAVERS, M. | Toujours gai ... | 1 6 | ASHBEE. |
| " | Festival March ... | 1 6 | " |
| TREHILL, J. | Echoes from Cambria ... | 2 0 | WEEKES. |
| " | Danse Cosaque ... | 2 0 | WOOD. |

| Composer. | Title. | Price (net). | Publisher. |
|---------------|--|--------------|-------------|
| TREHILL, J. | Chant du Soir ... | 2 0 | WOOD. |
| TREYOR, C. | La folie chonne Polka ... | 2 0 | BANKS. |
| " | Au revoir Polka ... | 2 0 | " |
| TEGGNER, P. | Graziola. Mazurka ... | 2 0 | SHEPHERD. |
| " | La Sorcière. Caprice ... | 2 0 | " |
| " | Polichinél ... | 2 0 | RANSFORD. |
| " | Lubinka. Caprice ... | 2 0 | CZERNY. |
| " | Polonaise ... | 2 0 | " |
| " | Livadia ... | 1 6 | BREWER. |
| " | Pierrot ... | 2 0 | RANSFORD. |
| " | Grelots. Galop, with bell accompaniment. Illustrated with view of Grelots on hands of performers ... | 2 0 | METZLER. |
| " | Atlanta March ... | 0 6 | PITMAN. |
| " | Le Conscript March ... | 0 6 | " |
| " | Danse des Marionnettes ... | 2 0 | DUNCAN. |
| VALMENEY | Je t'adore Valse ... | 2 0 | CHAPPELL. |
| VOLKMER, A. | L'Helianthe ... | 2 0 | AMOS. |
| WAGNER, O. | The Old Abbey March ... | 1 6 | CZERNY. |
| WALL, W. | Pompadour Gavotte ... | 1 6 | DONAJOWSKI. |
| WARD, C. | Tramp of the Guards March ... | 2 0 | WEEKES. |
| WARMLER, L. | Glowworm Nocturne ... | 1 6 | AMOS. |
| " | Fern leaves. Mazurka ... | 1 6 | WILLEY. |
| WATERS, F. L. | March in C minor ... | 1 0 | MCDOWELL. |
| WATSON, M. | Garden Sketches— | | |
| " | No. 1. The Fairy Ring. March ... | 1 6 | ASHDOWN. |
| " | No. 2. Boat-song. Barcarolle ... | 1 6 | " |
| " | No. 3. The Bee. Bluettes ... | 1 6 | " |
| " | No. 4. Neath the lindens. Réverie ... | 1 6 | " |
| " | No. 5. The Butterfly. Idyll ... | 1 6 | " |
| " | No. 6. The Grasshopper. Characteristic piece ... | 1 6 | " |
| " | Murmuring Leaves ... | 2 0 | BREWER. |
| WEBER, C. M. | Concertstück. (Pauer) ... | 0 8 | AUGENER. |
| " | Sonatas. (Pauer) ... | 1 3 | " |
| WEST, G. F. | Fantasia on airs from Faust ... | 2 0 | COCKS. |
| WESTOVER, W. | Sunrise Valse ... | 2 0 | WILLCOCKS. |
| WETTON, H. | Tyrolaise Valse ... | 2 0 | TRILL. |
| " | Dance. Queen Anne ... | 2 0 | " |
| " | The Montpelier. March in A ... | 2 0 | " |
| WHEELER, G. | Gavotte in D ... | 0 9 | NOVELLO. |
| " | F ... | 0 9 | " |
| WILSON, C. H. | Ismaïlia March ... | 1 6 | WEEKES. |
| " | G. D. The Wayside Chapel. Réverie ... | 1 6 | CHAPPELL. |
| " | W. S. Bicycle Polka ... | 1 6 | PITMAN. |

DUETS.

| Composer. | Title. | Price (net). | Publisher. |
|---------------|--|--------------|-------------|
| ASCH, G. | Vive la Reine ... | 1 6 | WILLEY. |
| AUBER, D. F. | Crown Diamonds. Overture ... | 1 0 | AUGENER. |
| " | Cheval de Bronze. Overture ... | 1 0 | " |
| " | Domino Noir. Overture ... | 1 0 | " |
| " | Fra Diavolo. Overture ... | 1 0 | " |
| " | Masaniello. Overture ... | 1 0 | " |
| " | Zanetta. Overture ... | 1 0 | " |
| " | Overtures. Vol. I. (Pauer) ... | 1 0 | " |
| BERINGER, R. | Danse Persane. For six hands ... | 1 6 | CZERNY. |
| CZERNY, W. | March from Hunyadi Laszto ... | 1 6 | " |
| D'ALBERT, C. | Gretchen. Waltz ... | 2 0 | CHAPPELL. |
| " | Iolanthe. Lancers ... | 2 0 | " |
| " | Iolanthe. Quadrille ... | 2 0 | " |
| " | Iolanthe. Waltz ... | 2 0 | " |
| " | Rip Van Winkle. Lancers ... | 2 0 | " |
| " | Rip Van Winkle. Galop ... | 2 0 | " |
| " | Rip Van Winkle. Polka ... | 2 0 | " |
| " | Rip Van Winkle. Quadrille ... | 2 0 | " |
| " | Rhine Fair. Waltz ... | 2 0 | " |
| DRANE, J. C. | Church Parade March ... | 1 6 | DONAJOWSKI. |
| FULLERTON | Tel-el-Kebir March ... | 2 0 | " |
| GADE, N. W. | Im Hochland. Overture ... | 1 0 | AUGENER. |
| GURLETT, C. | Sonatina. Op. 124. No. 2 ... | 2 0 | " |
| " | Sonatina. Op. 124. No. 3 ... | 2 0 | " |
| HAYDN, J. | Katzen Bourrée ... | 1 6 | CZERNY. |
| HELLER, S. | Wanderstuden. No. 2 in D flat ... | 2 0 | ASHDOWN. |
| HOFFMANN, H. | Ekkehard. Books 1 & 2, each ... | 2 6 | NOVELLO. |
| LEONARD, R. | The 10th Hussars' Marche Brillante ... | 2 6 | AUGENER. |
| MACKENZIE, A. | On the Waters. Intermezzo. From the cantata, "Jason" ... | 2 6 | NOVELLO. |
| MEISSLER, J. | Thine Alone Waltz ... | 2 0 | BOOSEY. |
| PAUER, E. | The British Guards. Quickstep ... | 2 0 | AUGENER. |
| PRIDHAM, J. | The Little Coquette Polka ... | 1 6 | BREWER. |
| ROCHARD, J. | Caliph of Bagdad ... | 2 0 | DUFF. |
| " | Cheval de Bronze ... | 2 0 | " |
| SMITH, B. | Batiste's Andante in G ... | 2 0 | WEEKES. |
| SMITH, S. | Gavotte and Musette ... | 2 6 | ASHDOWN. |
| " | Nonchalances Caprice de Concert ... | 2 6 | " |
| STIEHL, H. | An Elfin Festival March ... | 2 6 | GODDARD. |
| TURNER, B. | Mildred Valse ... | 2 0 | HAMMOND. |
| WATSON, M. | Little Treasures— | | |
| " | Bethlehem. Shepherds' Nativity hymn ... | 1 6 | METZLER. |
| " | The Toreador (Carmen) ... | 1 6 | " |
| " | Gavotte from the "Sorcerer" ... | 1 6 | " |
| " | Jessie. From F. H. Cowen's song ... | 1 6 | " |
| " | Little Buttercup (Pinafore) ... | 1 6 | " |
| " | Morris Dance ... | 2 0 | JEFFERYS. |

| Composer. | Title. | Price (net). | Publisher. |
|-------------------|--|--------------|------------|
| WATSON, M. | Marche Hongroise ... | 2 0 | JEFFREYS. |
| WINTER-BOTTOM, W. | Selection from Sullivan's Iolanthe ... | 2 6 | CHAPPELL. |

CONCERTINA.

| | | | |
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| MACCANN, J. | Tutor for Duet English Concertina ... | 0 9 | LACHENAL. |
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PIANOFORTE AND VIOLIN.

| | | | |
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| ALBUM | | | |
| CÉLÈBRE ... | "Format Litolf." Vol. 465 ... | 1 0 | ENOCH. |
| ARDITI ... | L'Arditi Valse ... | 1 6 | ASHDOWN. |
| BAUERKELLER ... | Romance in E major ... | 2 0 | FORSYTH. |
| BEARZLEY, J. | Bourrée ... | 1 6 | DONAJOWSKI. |
| BUNN, J. E. | Gaieté de Cœur ... | 1 3 | " |
| CLARE, A. | Rigodon, Pfte. 18. 6d., Violin ... | 0 6 | WHITE. |
| CZIBULKA, A. | Stephanie Gavotte ... | 2 0 | CZERNY. |
| D'ESTE, J. | Home sweet Home (varied for harmonium) ... | 1 6 | " |
| DIEHL, L. | Kanelagh Gavotte ... | 1 6 | ASHDOWN. |
| DOM, E. | Twelve Album Leaves each ... | 1 0 | PATEY. |
| DUFAYRE ... | Fleur de Lys Gavotte ... | 1 6 | ASHDOWN. |
| FARMER, H. | Rip Van Winkle Fantasia ... | 2 6 | CHAPPELL. |
| " | Fantasia on Sullivan's Iolanthe ... | 2 6 | " |
| FARNI, A. | Non Piu Mesta (varied for violin) ... | 1 6 | BERTINI. |
| GADE, N. W. | Sonata in D minor. Op. 21 ... | 1 3 | AUGENER. |
| GUGLIELMO ... | The Lover and the Bird ... | 1 6 | ASHDOWN. |
| HERMANN, F. | Album ... | 1 0 | AUGENER. |
| ITALIAN AIRS ... | Carnival of Venice ... | 1 6 | ASHDOWN. |
| LE JEUNE, A. | Canzone, and Ye Old English Fayre Dance ... | 1 6 | JEFFREYS. |
| MANDER, H. | Six Duos de Salon, for Piano and Violin, or Piano and Violoncello:— | | |
| " | No. 1. Romance ... | 1 6 | " |
| " | " 2. Barcarolle ... | 1 6 | " |
| " | " 3. Nocturne ... | 1 6 | " |
| " | " 4. Sérénade ... | 1 6 | " |
| " | " 5. Gavotte ... | 1 6 | " |
| " | " 6. Scherzo ... | 1 6 | " |
| MILLARD ... | Waiting ... | 1 6 | ASHDOWN. |
| SCHROETER ... | Legend ... | 2 0 | CZERNY. |
| SCHUMANN, R. | Evening Song ... | 0 6 | AUGENER. |
| " | Three Romances ... | 1 0 | " |
| STIEHL, H. | Gypsy Impromptu ... | 2 0 | GODDARD. |
| " | Gai et gracieuse ... | 2 0 | " |
| " | La joyeuse Gavotte ... | 2 0 | " |
| TAYLOR, W. F. | Chant du paysan ... | 1 6 | ASHDOWN. |
| " | The coquette ... | 1 6 | " |

PIANOFORTE AND CONCERTINA.

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| NIMASI, C. | Twenty-five favourite melodies | 1 6 | AUGENER. |
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PIANOFORTE AND FLUTE.

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| ALBUM | | | |
| CÉLÈBRE ... | "Format Litolf." Vol. 468 ... | 1 0 | ENOCH. |
| BARNETT, J. | Sonata ... | 3 9 | RUDALL. |
| BEETHOVEN ... | Adelaide ... | 1 6 | " |
| CLARKE, H. | Pastorale and Russian dance ... | 2 6 | " |
| CZIBULKA, A. | Stephanie Gavotte ... | 2 0 | CZERNY. |
| RADCLIFF, J. | Sketch from Sullivan's Patience ... | 3 0 | RUDALL. |
| TOURS, B. | Chant du Soldat ... | 3 0 | CZERNY. |
| VIVIAN, A. D. | Romance Valse capriccioso ... | 3 0 | RUDALL. |
| WAGNER, O. | Solfeggietto by Emile Bach ... | 2 0 | CZERNY. |
| YOUNG, J. H. | Northern Nancy, and With Jockey to the Fair ... | 1 6 | RUDALL. |

PIANOFORTE, HARMONIUM, AND ORGAN.

| | | | |
|------------|---------------------------------|-----|----------|
| TAYLOR, W. | A Song of Love ... | 1 6 | ASHDOWN. |
| " | A Spanish Dance ... | 1 6 | " |
| WAGNER, O. | Solfeggietto, by Emile Bach ... | 2 0 | CZERNY. |

PIANOFORTE AND VIOLONCELLO.

| | | | |
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| CÉLÈBRE ... | "Format Litolf." Vol. 466 ... | 1 0 | ENOCH. |
| CZIBULKA, A. | Stephanie Gavotte ... | 2 0 | CZERNY. |
| HOWELL, E. | Rienzi. Operatic Transcription. No. 8 ... | 1 6 | PATEY. |
| PARRY, C. H. | Sonata ... | 7 6 | NOVELLO. |
| TOURS, B. | Chant du Soldat ... | 2 0 | CZERNY. |
| WAGNER, O. | Solfeggietto by Emile Bach ... | 2 0 | " |

PIANOFORTE AND TENOR.

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| ALBUM | | | |
| CÉLÈBRE... | "Format Litolf." Vol. 467 ... | 1 0 | ENOCH. |

PIANOFORTE, VIOLIN, AND VIOLONCELLO.

| | | | |
|---------------|--------------------------------|-----|----------|
| DUSSEK, J. L. | Sonata. Op. 37 ... | 0 9 | AUGENER. |
| GADE, N. W. | Novelletten. Op. 29 ... | 1 6 | " |
| SCHUMANN, R. | Trio in D minor. Op. 63 ... | 2 0 | " |
| WAGNER, O. | Solfeggietto by Emile Bach ... | 2 0 | CZERNY. |

FLUTE, VIOLIN, OR VIOLONCELLO, AND PIANOFORTE.

| Composer. | Title. | Price (net). | Publisher. |
|------------|----------------|--------------|------------|
| KIEL, F. | Andantino ... | 1 0 | CZERNY. |
| LASSEN, E. | Pastorale ... | 1 6 | " |
| TOURS, B. | Barcarolle ... | 2 0 | " |

PIANOFORTE AND HARMONIUM.

| | | | |
|-----------|-------------------------------|-----|-----------|
| ENGEL, L. | Iolanthe Fantasia ... | 2 0 | CHAPPELL. |
| KIEL, F. | Andantino. American Organ ... | 1 0 | CZERNY. |

HARMONIUM.

| | | | |
|------------|-------------------------|-----|----------|
| D'ESTE, J. | Home Sweet Home ... | 1 6 | BERTINI. |
| HIGGS, M. | Swedish Wedding ... | 1 6 | HOLLIS. |
| KIEL, F. | Andantino ... | 1 0 | CZERNY. |
| WHITE, T. | Tench White's Organ ... | 1 0 | WHITE. |

HARMONIUM, ORGAN, AND AMERICAN ORGAN.

| | | | |
|--------------|-------------------------------|-----|---------|
| STARR, H. J. | Morley's Voluntaries. Book I. | 1 0 | MORLEY. |
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PIANOFORTE AND CORNET.

| | | | |
|-------------|---------------------------------|-----|----------|
| LEVY, J. C. | Old Folks at Home ... | 2 0 | HAMMOND. |
| " | Robin Adair ... | 1 6 | " |
| " | Thou'rt like unto a Flower ... | 1 6 | " |
| " | Inflammatus. (Stabat Mater) ... | 2 0 | " |
| " | Meeting of the Waters ... | 1 6 | " |

PIANOFORTE AND CLARINET.

| | | | |
|--------------|--------------------|-----|----------|
| SCHUMANN, R. | Three Romances ... | 1 0 | AUGENER. |
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PIANOFORTE AND HAUTOBOIS.

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|--------------|--------------------|-----|----------|
| SCHUMANN, R. | Three Romances ... | 1 0 | AUGENER. |
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VIOLIN SOLO.

| | | | |
|--------------|------------------------------|-----|-----------|
| GUEST, J. | The Wist Galop ... | 1 0 | HAIGH. |
| " | The Tank ... | 1 0 | " |
| " | The Irish Washerwoman ... | 1 0 | " |
| " | Judy O'Callaghan ... | 1 0 | " |
| " | Off she goes ... | 1 0 | " |
| PLANQUETTE | Rip Van Winkle ... | 1 6 | CHAPPELL. |
| ROBINSON, J. | The Masquerade (Lancers) ... | 1 0 | HAIGH. |
| VANNI | Non Piu Mesta ... | 1 6 | BERTINI. |

ORGAN MUSIC.

| | | | |
|---------------|--|-----|-------------|
| BATISTE, E. | Andante in G ... | 1 6 | CHAPPELL. |
| BEST, W. T. | (arranged by) Handel Album. Book XIX. ... | 1 0 | AUGENER. |
| E. B. | Peace. Voluntary ... | 0 6 | ANDREWS. |
| DRANE, J. C. | Church Parade March ... | 1 6 | DONAJOWSKI. |
| GILBERT, B. | Crusaders Grand March ... | 1 6 | " |
| GRUNDY, C. B. | March in F ... | 2 0 | HUME. |
| HANDEL, G. F. | Largo ... | 1 6 | WEEKES. |
| HIGGS, H. M. | Three pieces: No. 1. Allegretto Moderato; No. 2. Andante con moto; No. 3. Processional March ... | 2 6 | NOVELLO. |
| " | Swedish Wedding ... | 1 6 | HOLLIS. |
| HOYTE, W. S. | The Old Brigade. March on Barri's Song ... | 1 6 | MORLEY. |
| KETTLE, C. E. | Marche des Chantres ... | 1 0 | DONAJOWSKI. |
| " | Marche aux Bannières ... | 1 0 | " |
| " | Marche Nuptiale ... | 1 0 | " |
| " | Marche Solennelle ... | 1 0 | " |
| KLITZ, A. E. | The Golden Cross ... | 2 0 | " |
| KIEL, F. | Andantino ... | 1 0 | CZERNY. |
| LASSEN, E. | Holy Night in Bethlehem. Pastorale ... | 1 6 | " |
| LLOYD, C. H. | Allegretto in E ... | 1 0 | NOVELLO. |
| MARTIN, G. C. | Arrangements for the Organ: No. 1. Schumann and Beethoven ... | 1 6 | " |
| PHILLIPS, L. | Marche Militaire ... | 1 6 | DONAJOWSKI. |
| " | Marche des fanfares ... | 1 6 | " |
| SELEY, B. L. | Allegretto in D ... | 1 0 | " |
| SPARK, Dr. | The Lost Chord (Sullivan) ... | 2 0 | BOOSEY. |
| TRIGO, H. S. | Impromptu ... | 1 0 | DONAJOWSKI. |
| TURPIN, E. H. | English Organ Music. Vol. II. No. 9 ... | 3 0 | W. REEVES. |
| VINCENT, C. | Overture in F ... | 1 6 | DONAJOWSKI. |
| " | Commemoration March ... | 1 0 | " |
| WAGNER, O. | The Old Abbey March ... | 1 6 | CZERNY. |
| WAREING, H. | Andante in G ... | 1 0 | NOVELLO. |
| WOOD, W. G. | Three Canons ... | 2 0 | " |

HAND BELLS.

| | | | |
|---------------|---------------------------------|-----|---------|
| GORDON, W. | Sphinx Quadrille ... | 1 6 | GORDON. |
| " | Old Time Waltz ... | 1 6 | " |
| HANDEL | For unto us a child is born ... | 2 6 | " |
| HAYDN | Emperor's Hymn (varied) ... | 2 6 | " |
| HENDERSON, I. | Crocus Polka ... | 0 9 | " |
| SHAW, J. | Euterpe Mazurka ... | 0 9 | " |
| WEBER | Der Freischütz (selection) ... | 2 6 | " |

ORCHESTRAL MUSIC.

SEPTETS.

| Composer. | Title. | Price (net). | Publisher. |
|--------------|---------------------------------|--------------|------------|
| BIENE, A. V. | Ada Polka | 1 0 | CHAPPELL. |
| " | Rip Van Winkle Selections | 1 0 | " |
| D'ALBERT, C. | Gretchen Waltz... .. | 1 0 | " |
| " | Iolanthe Quadrilles | 1 0 | " |
| " | " Lancers | 1 0 | " |
| " | " Polka | 1 0 | " |
| " | " Waltz | 1 0 | " |
| " | Rip Van Winkle Polka | 1 0 | " |
| " | " Quadrilles | 1 0 | " |
| " | " Selections | 1 0 | " |
| TITO LO ROSA | Rhine Fay Waltz | 1 0 | " |
| TRAVERS, M. | Muriella Polka | 1 0 | " |
| " | Festival March | 1 6 | ASHBEE. |

SMALL ORCHESTRA.

| | | | |
|----------------|----------------------------|-----|-------|
| COTTON, F. ... | Meynell Hunt Waltzes | 1 0 | FRID. |
|----------------|----------------------------|-----|-------|

FULL ORCHESTRA.

| | | | |
|-----------------|---|-----|-----------|
| ANDREW, E. ... | Maréchal Niel Waltzes | 1 0 | HAMMOND. |
| BARRI, O. ... | I cannot tell you why. Song... .. | 0 9 | CRAMER. |
| " | The Old Brigade | 1 6 | MORLEY. |
| BIENE, A. V. | Ada Polka... .. | 2 0 | CHAPPELL. |
| " | Rip Van Winkle Selections | 2 0 | " |
| COTTON, F. ... | Meynell Hunt Waltzes | 1 6 | FRID. |
| D'ALBERT, C. | Gretchen Waltz... .. | 2 0 | CHAPPELL. |
| " | Iolanthe Quadrilles | 2 0 | " |
| " | " Lancers | 2 0 | " |
| " | " Polka | 2 0 | " |
| " | " Waltz | 2 0 | " |
| " | Rip Van Winkle Quadrilles | 2 0 | " |
| " | " Polka | 2 0 | " |
| " | " Selections | 2 0 | " |
| " | Rhine Fay Waltz | 2 0 | " |
| FRÜHLING, M. | Tempo d'Amore Waltz | 0 9 | CRAMER. |
| GODFREY, C. | Twilight Chimes Waltz... .. | 1 6 | MORLEY. |
| GUITIER, L. ... | Rhine Maiden Waltz | 1 6 | CRAMER. |
| " | L'Odalique Waltz | 1 6 | " |
| LANGE, G. ... | Im grünen hain | 1 0 | HAMMOND. |
| MARRIOTT, C. | Chit Chat Polka | 1 0 | BATH. |
| PINSUTI, C. ... | Trusty as Steel. Arranged by C. Godfrey | 2 0 | MORLEY. |
| PROUT, E. ... | Alfred. Cantata (and string parts) | 2 6 | AUGENER. |
| STIEHL, H. ... | Gipsy Impromptu | 1 6 | GODDARD. |
| " | Gai Reveille | 1 6 | " |
| " | La Joyeuse Gavotte | 1 6 | " |
| TITO LO ROSA | Muriella Polka | 2 0 | CHAPPELL. |
| TRAVERS, M. | Festival March | 1 6 | ASHBEE. |
| VOLKNER, A. | Windsor Castle Gavotte | 0 9 | AMOS. |

FOR MILITARY BAND.

| | | | |
|---------------|--|-----|----------|
| ASEZAT, A. D. | L'Ophicleide in Goguette | 0 8 | HAIGH. |
| GODFREY, C. | Festival March | 1 6 | ASHBEE. |
| GORDON, W. | Avalanche. Quick step | 1 0 | GORDON. |
| " | Cyclone | 1 0 | " |
| " | Remembrance | 1 0 | " |
| " | Stenton | 1 0 | " |
| HUCKTON, T. | Agram | 0 8 | HAIGH. |
| KELLY, J. ... | Where hath Scotland found her fame... .. | 0 8 | " |
| KEELIP, J. W. | Draw me nearer. Sacred. Quick step | 0 8 | " |
| LEONARD, R. | Tenth Hussars' March... .. | 1 0 | AUGENER. |
| MYERS, E. ... | Erin's Harp. Quick step | 0 8 | HAIGH. |
| PAUER, E. ... | The British Guards. Quick step score 1s. parts | 1 0 | " |
| ROBINSON, J. | O Weel may the Boatie Row | 0 8 | " |
| " | Invincible... .. | 0 8 | " |
| ROSSINI, J. | Il Barbiere di Siviglia | 2 0 | " |
| TIDSWELL, J. | The Brave Soldier | 0 8 | " |

FIFE AND DRUM BAND.

| | | | |
|----------------|---|-----|--------|
| ARNOLD, A. ... | Thou art gone awa' Mary. Quick step | 0 1 | HAIGH. |
| " | Hodge Podge. Schottische | 0 1 | " |
| HAIGH, T. A. | The Fairy Queen. Fantasia | 0 2 | " |
| " | The Boatie Row. Quick step | 0 1 | " |
| MYERS, J. ... | Erin's Harp. Quick step | 0 1 | " |
| ROSSINI, J. | Il Barbiere. Selection... .. | 0 2 | " |

MUSICAL LITERATURE.

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"The *Vocero* is treated so as to be a lovely thing in itself; and it gives rise to a theme which is afterwards employed in the most skilful, appropriate and effective manner. From this alone it might be judged that Mr. Mackenzie had a musical sense of poetry as well as a remarkable command of orchestration."—*Saturday Review*.

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